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LETTER FROM THE EDITOR

I am proud to present the twenty-first edition of *The Lehigh Review: Revitalization*. Assembling the journal this year was both a pleasure and a challenge, and would not be possible without the work of our staff, featured authors and artists, and the help of our faculty supporters. Their dedication and efforts were essential to the creation of the journal's twenty-first edition.

The essays and artwork in this edition come together under the theme of *Revitalization*, as our contributors give new life to their topics, approaching them in fresh and unexpected ways. The essays in this edition speak to our theme by invigorating traditional research with forceful prose, new perspectives, and active voices. This year the staff also has strengthened the journal by expanding the artwork section, including artist statements to enforce that an essential aspect to visual work is research. Another way this edition gives the well-established tradition of the journal new life is that it is the first to showcase the writing of first-year Lehigh students in our "Emerging Voices" section.

We hope these carefully selected essays and artwork will inspire thought, discussion, and appreciation for the intelligent work that Lehigh's undergraduates produce each day.



Elizabeth Phillips
Editor in Chief



Bench (Front Detail)

Taylor Brandes & Marina Curac



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EMERGING VOICES

*Over the summer of 2012, the First-Year Experience Program asked incoming students to read Mohsin Hamid's *The Reluctant Fundamentalist* (2007), a novel about a Pakistani man's complex relationship with America. Then, in an effort to give voice to younger scholars on campus, *The Lehigh Review* challenged those first-year students to submit brief responses about that text to our journal. We encouraged them in particular to relate issues of foreignness and cultural conflict to their experiences as new undergraduates. The three winners have excerpts of their work featured here, in our first-ever "Emerging Voices" section. These students distinguished themselves from other entrants through their sophisticated writing skills as well as through their unique perspectives. We are proud to showcase some of Lehigh University's best and brightest young authors, who remind us that Lehigh's superb talent exists at all levels.*



Untitled
Jennifer Gottlieb

"Come late August I will be college-bound, leaving everything I have become accustomed to behind . . . My anticipation is that when I later return to my home, my old surroundings will be different, but only to me. As Changez saw his hometown not through the eyes of a native, but of a foreigner, I predict this scenario will happen to me. The freedom, education, and social aspects of college will spread like weeds on an unattended lawn in my head. My past perceptions will be uprooted and cast away as new ideals will be cemented in my head . . . It is a difficult aspect of life to fathom; driving away from your home and familiarity of the everyday routine to an entirely new one."

-Tyler John

"What better way is there to describe a freshman than as a foreigner? In August I'll be traveling abroad, to a new land. That would scare most people, and maybe it should. But I've been through it all before: the packing, the anxiety, saying goodbye to friends and family. So maybe I am better prepared. But no one is ever really prepared for something like this. Who can predict who they will meet, what they will do, where they will end up? . . . But what I do know is that I will grow. I will lose some things and ultimately transform into a better person. But what I hope to never lose as I start my new life in Bethlehem are the values that I brought over on that Air Jamaica flight ten years ago. What I hope, for myself as well as my fellow incoming first year students, is that we never become too desperate to please the crowd, because when the crowd turns their back on you, all that you will have to your name will be the values that have defined you up to this point."

- Scott Grant

"For the first time in my life, I will be disconnected from the maternal hands that cultivated me into the person I am today. Leaving Louisiana to enter a new region of the United States will certainly be an eye-opening experience, as I am exposed to a new mentality in addition to culture. I anticipate feeling like a foreigner as I present my southern hospitality to the students and faculty at Lehigh University . . . I know that I will not feel apprehensive about the changes that have occurred in my hometown upon my return, but rather about the changes that have occurred within myself and whether or not I will still fit into the lifestyle I once embraced."

-Brittany Partian

OVERCOMING LIMITS

This paper examines the philosophy and work of Bernard Tschumi, a contemporary French architect. Tschumi believes that people should reengage with their environment and that meaning should be infused into architecture through human interaction with the environment. In recognition of these beliefs, this paper articulates how Tschumi builds with the intention to redefine the notion of architecture and overturn the limitations imposed by society.

STEPHANIE
RIKER



Dravo
Jason Wang

It all began in 1968; or, at least for Bernard Tschumi it did. On the streets of Paris, Tschumi stood fast amongst the thousands of students and workers in riotous protests—reveling amidst the violence, the arrests, and the blocks of barricades. At the time, Tschumi was living in the capital city; he had come to work under Georges Candilis, a member of Team X,¹ and the 20-year-old Tschumi was willingly swept up into the liberal frenzy which began in early summer. *Les grandes grèves et manifestations* were an outcry for a radical change of society; a change that would hopefully lead to a renewed sense of life. The well-known slogan of the strike: *Métro, boulot, dodo* (Ride the subway, go to work, sleep). A breaking point had arrived. The monotony and the dehumanization needed to end. The cycle, dictated by the capitalist machine, needed to be broken. The hordes of protesters were no longer going to stand for a

society whose sole value was work: in essence, a society void of life.

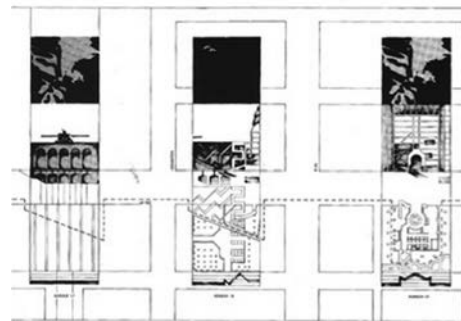
Although Tschumi cites the '68 riots as the *moment charnière*, the seeds of this social revolution had been scattered throughout France for several years. The Situationist International (SI) had formed ten years prior to the uprisings in Paris, and the SI's sentiments of capitalist oppression were influential and inspiring to the liberal movement, directly quoted and indirectly invoked by the protestors. The most germane of the SI's ideologies was the desire for a reawakening of the population. A reengagement of the people should be forged. For some, this reawakening was thought to be best accomplished through art; for others, through literature; for Tschumi, the best medium was architecture. Tschumi decided to take the ideas of the SI—concentrating on the role of the built environment—and materialize them. Tschumi's success derives from his ability and choice to translate the philosophical concepts of the SI into the physical realm.

To begin to understand Tschumi, we must first consider how he defines architecture. Convention describes architecture in terms of

“structure,” of “form,” and most commonly of “buildings.” But, Tschumi does not let convention dictate any aspect of his work. When asked for his definition of architecture, Tschumi responds simply, “the materialization of concept.”² There is no discussion of structure because, at its essence, architecture for Tschumi is determined by the philosophy and ideologieshow he defines architecture. Convention describes architecture in terms of “structure,” of “form,” and most commonly of “buildings.” But, Tschumi does not let convention dictate any aspect of his work. When asked for his definition of architecture, Tschumi responds simply, “the materialization of concept.” There is no discussion of structure because, at its essence, architecture for Tschumi is determined by the philosophy and ideologies behind what was physically constructed. Tschumi’s buildings, although oft critiqued from an aesthetic approach, can only genuinely be assessed by the degree to which he successfully realizes and communicates an ideology. It would seem to follow, then, that the profundity of the thought and the concepts behind the building would

subject matters into a wealth of knowledge. “Architecture is a form of knowledge, not knowledge of form,” Tschumi writes; in other words, architecture is only possible after applying what one knows and communicating those ideas to the public.³ What Tschumi recognizes here is the importance of developing a powerful sense of purpose to a building, and his opinions on the state and manifestations of modern architecture support his views. Tschumi believes that the European camp anchors architecture in societal and cultural ideas, whereas the American version is frivolous in comparison, as it lacks substantial foundations and instead resorts to “style, technique, etc.” as its main bolsters.⁴ In this comparison, Tschumi claims that imitating a building style completely misses the mark of architecture. He avoids this perceived farce by stringently practicing with sustained conviction to a concept, one rooted in the philosophy of the SI. His devotion and loyalty to his beliefs and view of life allow for his work to be deemed beyond building: to instead be deemed architecture.

Tschumi expounds upon this “material-



The Manhattan Transcripts, 1976-1981 by Bernard

Tschumi © Bernard Tschumi Architects

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Tschumi’s projects abolish is the emphasis on structure, but there are others. Stemming from his experiences in the ‘60s, Tschumi came to realize that society had defined parameters that were restricting and oppressive, limits that were accepted as self-evident truths. He claims that we are constantly bombarded with articulations of what society should be, but “the question of who constructs the ‘common good’ and who represents the community, is not asked.”⁵ These “natural” limits are not legitimately natural, so therefore why do we continue to see them as such? Acceptance and acquiescence are deplorable, Tschumi implores, because both are increasingly detrimental to the health of the overall society, acting only as a reinforcement and promotion of a cyclical controlling system.

Tschumi’s projects, therefore, work “against our institutionally prescribed notions of what architecture can and *should* be.”⁶ The limitation of architecture as “object” is continuously challenged by Tschumi. No project is meant to be seen as an object. In order to challenge this constructed confine, Tschumi turns to the ideas of the *dérive*. To the SI, this integral element of architecture and urbanism was theorized to be the way in which we can recreate a relationship with our environment. The *dérive* is explained as guided—through the layout of the built environment and the elements included—movement through space, a

TSCHUMI’S BUILDINGS ALTHOUGH OFT CRITIQUED FROM AN AESTHETIC APPROACH, CAN ONLY GENUINELY ASSESSED BY THE DEGREE TO WHICH HE SUCCESSFULLY REALIZES AND COMMUNICATES AN IDEOLOGY

correlate with the quality of the architecture—not the *building*, but the architecture.

These concepts, Tschumi asserts, come from other areas of knowledge—literature, philosophy, cinema—and he sees architecture as the aftermath of these colliding

ization of concepts” to include the discussion of limits. In several articles published in *Artform*, Tschumi explores how drawing upon exterior concepts will breach the limits of architecture. As seen in his definition of architecture, one limit that

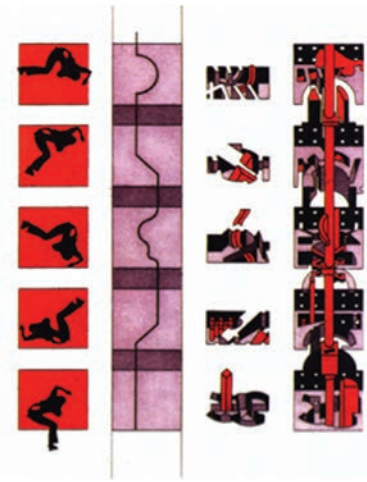
movement of which we are conscious and leads us to the experience of spontaneous event. The *Métro, bolout, dodo* lifestyle had trapped society into a demoralizing and debasing daily ritual. As the theorists of the SI looked out upon society, they saw only a repeated, rigid, mindlessly-traced triangle in the urban fabric as the entirety of an individual's life, "a small triangle with no deviations."⁷ The population had acquiesced to each further implementation of absolute control by a capitalist society to such a degree, the SI theorized, that the most fundamental human experience—that of space—had been ravaged. Movement through space had been drained of all meaning and life, leaving behind a constant numbness.

Tschumi engrossed himself in this idea, understanding that the objectification—that is to say, the process of erecting objects—of architectural projects could be challenged by implementing the principles of the *dérive*, thereby emphasizing interaction with space rather than passive absorption of monument. To both Tschumi and the SI, encounter is what constitutes life: "the life of a person is a succession of fortuitous situations . . . [and] we must try to construct situations, that is to say, collective ambiances, ensembles or impressions determining the quality of a moment."⁸ The *dérive* is made up of these events and ambiances, events which stimulate our sense of sight, sound, smell, taste, as well as our emotions—all the sensations that make up our everyday lives, but to which we have been thoroughly desensitized.⁹ Architecture is the vessel for encounters which are "re-sensitizing." With these thoughts in mind, the static nature of architecture is severely threatened. It is *la rencontre et le mouvement* that is allowed to flourish once the conceptual framework is materialized.¹⁰

Seemingly paradoxically, Tschumi considers Grand Central Terminal in New York as an exemplary model of encounter. Grand Central is exactly the opposite, aesthetically speaking, of Tschumi's work; it evokes per-

manence, it has ornate decorative interior and exterior features, and it stands out as grandiose and separate from its environs. Yet, despite these truths, Tschumi interprets Grand Central as a "living monument to event."¹¹ There are countless encounters occurring at every moment within the framework of the building. The importance lies with what goes on here, the *dérive* of the individual as he voyages through the bustling station. Although this building is a *structure*, Tschumi looks beyond that to focus on the collision of people and events; the constant movement of diverse group of people departing and arriving, trains constantly penetrating the belly of the building, people shopping or eating, a never-ending stream of flow. As Tschumi states in *Architecture and Disjuncture*, in order to comprehend a building, "Rather than manipulating the formal properties of architecture, we might look into what *really happens* inside buildings and cities: the function, the program."¹²

Moreover, this profound level of encounters and interactions can only occur because Grand Central is "where our experience becomes the experience of events organized and strategized through architecture."¹³ In his own work, Tschumi materializes this concept through the Parc de la Villette in Paris. The theory of the *dérive* is instinctually linked to urbanism (in particular, the unitary *urbanisme* theory of the SI) and so Tschumi's Parc de la Villette is not just a park, but is seen as part of the city, part of the urban fabric. As such, it was conceptualized using the "geopsychological principles" of the *dérive*.¹⁴ Each folly was conceptualized as empty: a vessel to be used at the whim of those at the park. Tschumi envisioned that the follies would each be different; no two follies were designed identically, but the important difference would arise from the diversity of the invented purposes. Because the follies each had their own location and structure, each would lend itself, as the SI theorized and Tschumi materialized, to certain events.



The Manhattan Transcripts, 1976-1981 by Bernard Tschumi © Bernard Tschumi Architects
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Although not *dictated* by the architect or by form, the visitors to the park would feel inspired to create an event in one folly but not in another because the location of the other would more naturally engender other sentiments and desires leading to a unique event. Additionally, geopsychological principles are implemented to encourage a guided movement through the park. The follies and the events that occur there enliven and energize the visitor to move onto the next folly, animating the population to create and experience the next spontaneous event.

The constructed limit of architecture as comforting is also challenged by Tschumi's implementation of the theory of the *dérive*. The SI members envisioned the *dérive* as a pleasurable experience—a playful game which engages the entire body—but not a familiar experience. The theory of the *dérive* does speak to a level of "complete disorientation," but Tschumi pushes disorientation to disturbance.¹⁵ The *dérive* cannot simply disorient, but it must also be shocking, a shock that originates in the perception of violence. "Architecture's violence is fundamental and unavoidable," states Tschumi, "for any use means the intrusion of a human body into a given space."¹⁶ The *dérive* is rooted in the

idea of our bodies occupying a space, moving in a space, and consequently violating that space—and being violated as well.

As the SI theorizes, “architecture must advance by making emotionally moving situations, rather than emotionally moving forms.”¹⁷ Therefore, the experience of the *dérive* should be uncomfortable—emotionally stimulating—but it should also be pleasing; we are not used to this level of emotional connection with the built environment, making it unfamiliar. But this is also the root of the pleasure which should arise from the *dérive*. Again shunning convention, Tschumi severs the rapport between pleasant and pleasurable. Ironically, Tschumi states that it is through this violence that we gain pleasure, that we awaken to the environment in which we find ourselves. Again, this notion of questioning what is defined as pleasurable and natural is called into question. Violence, as Tschumi uses the word, does not only denote the aforementioned piercing of space, but it also speaks to our emotions for it “is a metaphor for the intensity of the relationship”¹⁸ between us and space.

According to Tschumi, mindlessly wandering through life has rendered us numb to this violation, but the *dérive* will reawaken us through these sensations of violence. Indifference has spread through our population because of the fact that architecture is designed under the influencing factor of familiarity. The SI and Tschumi both discuss this comfort as being a tool wielded by the bureaucratic system to maintain control over society. How are we to question authority if we live in a slumber? As Tschumi explains, to “the general public...architecture is about comfort about shelter, about bricks and mortar” because we have been trained to believe this as truth.¹⁹ Violence is, instead, the part of the “de-familiarizing” process that will shake us from our slumber and should be the weapon of choice of the new generation to “[weaken] architecture as a form of domination, power, and authority.”²⁰

The entrenched notion of “form follows

function” is also actively challenged in his work. In this case, Tschumi draws upon the theory of *détournement*. This idiom is yet again another manipulative social construct, and must be questioned through the use of the *détournement*. The SI spoke of the *détournement* in terms of many forms—art, in particular—but the principles were consistent across mediums: “Any elements...can serve in making new combinations...[and when] two objects are brought together, no matter how far apart their original contexts may be, a relationship is always formed...which supersedes the original elements

ESTABLISHING MONUMENTAL HOMAGE IS NOT TSCHUMI'S GOAL; RATHER, HE FACILITATES A DIALOGUE BETWEEN PAST AND PRESENT.

and produces a synthetic organization of greater efficacy.”²¹ Tschumi internalizes this idea, and seeing as “anything can be used” according to the SI, chooses to incorporate the *détournement* as the re-appropriation of space—the interaction of space and event, of form and function—that will be discovered through the *dérive*. Looking to the built environment, Tschumi notes that in “today’s world where railway stations become museums and churches become nightclubs, a point is being made: the complete interchangeability of form and function, the loss of traditional, canonic cause-and-effect relationships” is desirable and necessary.²²

Who, Tschumi questions, decides that

a kitchen must be defined as a space for mere cooking? For, “you can sleep in your kitchen. And fight and love.”²³ And so, he goes on to question, why must a library be limited to the event of studying? Tschumi’s design for the 1989 Bibliotheque Nationale competition is unconventionally, to use his terms, “crossprogrammed” and “transprogrammed;” that is to say, events are imposed upon a novel context and a combination of “incompatible events.”²⁴ The concept of this library was not limited solely to catering to scholars; it went beyond to include other events and space for disparate situations. On the roof of the library, there was to be a running track. The conventional separation of athletics and learning was reinforcing a restrictive view of an individual and of society: one could either be intelligent or athletic, but not both. Therefore, to overcome this provincial and archaic “truth,” Tschumi encouraged this “unnatural” *rapprochement* of events. Interestingly, and probably not surprisingly, Tschumi’s design was not selected as the winning entrant; it is uncomfortable to the most of the public to consider including exercise facilities in what is customarily such an extremely classical monument to learning. The very fact that this discomfort was most likely the reason for his loss upholds Tschumi’s assertion that only shock will allow for society to overcome traditionalist authority.

Le Fresnoy Studio National des Arts Contemporains provides another example of this clashing of events and space. The project a *détourné* an entertainment center from the 1920s into an art center. Originally, the location was a flurry of events ranging from horseback riding to film screening to hosting balls, all encompassed within this one complex. Tschumi conceptualized a project that would continue the integrity of the previous nature of the location through developing a new series of seemingly disparate events. Instead of creating separate spaces or razing the site to start from scratch, Tschumi utilizes the instruments

of transprogramming, crossprogramming, and disprogramming to question the socially acceptable and traditionally view of “school.” Tschumi collides the events of design, production, athletics, living, leisure, etc. in one envelope. The student will be an overall better individual through learning in this vertex of situations. Unlike traditional schools and centers, the novelty of the violently meshed events will inspire students and prevent them from being taken over by the “mental disease [that] swept the planet: banalization.”²⁵ The *détournement* process can, Tschumi hopes, only lead to greater events. Moreover, the students are actively involved in all of the *détournement* process, in more than just the built environment. The programs of study must be collided as well, for students are “crossover artists, such as a video artist who is also a musician or a musician who is a painter.”²⁶

The *détournement*, when implemented by Tschumi, also challenges the ways in which architecture can interact with the past. “I am not a tabula rasa architect,” Tschumi proclaimed in an interview with *Modern Painters* in 2009. He explained that the prior uses of land and space should not be avoided or discarded, but should be repurposed through the *détournement*. Incorporation of the past into present projects does not need to be restricted, as tradition dictates, to the recycling of forms and imitation of styles that have already been seen. Establishing monumental homage is not Tschumi’s goal; rather, he facilitates a dialogue between past and present. In lieu of mimicking style, forms, or other physical elements of previous buildings, the events past need to be brought back to live through the new architecture.

An article written about Tschumi’s Acropolis Museum criticized the project for not adequately representing the Acropolis and for not living up to “what Callicrates and Ictinus did with marble up the hill.”²⁷ This is clearly not a proper understanding of Tschumi’s creation. The interaction of the

past and present are not based in “abstracted gesture toward the tripartite division of the Classical column,”²⁸ but are instead about the transprogramming of events and elements from past and present. In the museum, Tschumi consciously decided upon the use of glass floors. The general public, as Stephen alludes, would probably point to the modern tones of the use of glass, but would Tschumi support this analysis? In actuality, the transparency, Tschumi articulates, was itself integral to the concept because it eliminates the barrier between the events of the past and those of the present. The excavation sites are visible to visitors; the past infiltrates the era of the present. Tschumi recalls how it was “amusing to see the enormous cranes in one part of the site, and....people down on their knees brushing the dirt away and discovering extraordinary mosaics,” enthralled with the idea that the location was still an active excavation site.²⁹ Each guest should be able to experience the emotional stimulation, the amusement and excitement, of the juxtaposition and collision of incongruous events from multiple ages.

Moreover, the museum collides past and present through political means as well. Tschumi concentrated his concept for the Acropolis Museum around the debate over unreturned marble tablets. The Greek government had a purpose to constructing a new museum for the Acropolis, one beyond replacing an outdated building. Several marble tablets—the Elgin Marbles—are in the possession of the British Museum in London despite the Greeks’ assertion that they have the true right to the tablets. With a new museum, Greece hoped that they would further legitimize their rightful ownership of the marbles, and Tschumi was exhilarated by this ongoing saga. Again, he was devoted to a social cause that underpinned the erection of his project; this museum was meant to be a genesis for action on the part of the British, and it also reflected the passion inspired in the Greeks for this cause. There was a meaning behind the building, one connected with emotions (the desire and longing of something unobtainable) and engaging society in a combined, concentrated effort.



Acropolis Museum, Athens by Bernard Tschumi © Bernard Tschumi Architects
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Of course, Tschumi delegated to himself a difficult task; inherent in the process of translating the theoretical concepts of the SI into the real world is a gap, a disconnect stemming from the nature of reality. For example, Tschumi's projects are based in awakening people to be able to rise in opposition against entrenched authoritarian systems and create a change in society. However, Tschumi himself realizes that in order to materialize these concepts, he must work within that system: "Architecture is a very expensive thing...paid for by

communicates and what we, the public, perceive. A bit of background is necessary. Vacheron Constantin is a watch company owned by Richemont International. Brands that fall under Richemont's umbrella include high-end jewelry and apparel, high-end enough to include the ranks of Cartier.³² Tschumi was selected to erect the headquarters for a company that is based solely on the propagation of the high-brow, well-established elite. The foundations of the company are steadfastly immersed in a "capitalistic" and/or "elitist" past; for instance, Vacheron Con-

is a glaring paradox and, perhaps, a compromise of Tschumi's genuine sentiments. This could possibly be an example of that disconnect between theory and materialization. Reading Tschumi's description of his own work, though, begins to invalidate this notion. How he himself sees the project remains aligned with his theories. The project is envisioned in "movement sectors," "circulation elements, and "fluid relationships between management, design, and production."³⁵ Glass is used for transparency, and the metallic sheets that supposedly evoke the image of the ritzy watches were chosen to dissolve the division between exterior and interior space. These are all elements seen before from Tschumi, those of fluidity, and motion, and event, and interaction, and collision—not nods to consumerism. And, moreover, Tschumi is anything but showy for showiness' sake. Simple and pure communication is the goal of architecture, not flashiness; the architect must "find strength in the obvious" and learn to edit, edit, edit projects to a simple concept.³⁶ Tschumi remained devoted to his overall vision, handling his part of the project well; out of his hands, it was up to the critic, in this case, to interpret and comprehend the presented elements.

We see another example of this in BLUE, a residential complex in New York City. BLUE was condemned for aggressively not being in tune with its context. In an inter-

FOR TSCHUMI, CONTEXT MEANS PEOPLE AND SITUATIONS, WHEREAS FOR THE GENERAL PUBLIC, CONTEXT MEANS BUILT ENVIRONMENT.

big corporate private interest firms or state policies."³⁰ The Acropolis Museum ran a final tally of \$175 million—clearly Tschumi knew that the Greek government, who was financially bolstering the project, was going to have some sway in the decision making process.³¹ The implication of this irrefutable fact is that if commissions are going to be ascertained or competitions are going to be won, there must be slight changes made to appease the bureaucrats or specific targeting, as seen in the Parc de la Villette, which was chosen as the winning entry under France's only Socialist Party president in the *5ième République*, Mitterand.

It is not Tschumi's inability to translate his concepts in their entirety, but rather our own misinterpretation. That is it to say, the real "lost in translation" piece occurs between the public and the architecture. A critique of Tschumi's project for the Vacheron Constantin Headquarters speaks to this schism between what Tschumi com-

stantin was founded in 1755 and past owners have included well-known leaders: from popes to U.S. presidents.³³ The constructed need of consumption—and the status consumption parades—is a specific part of capitalism that Tschumi despises, yet this is essentially the core value of the company for which he chose to build. Stephen's critique analyzes the fact that the project was developed entirely as a means to further glorify the company's image of luxury. She writes that the commission went to Tschumi because his proposal, as the company desired, "would unmistakably announce the quality of its product" and it did end up obtaining "sheen curves, and complex joinery [which are] evocative of Vacheron Constantin's own casing, wristbands, and watch faces"; in the end, it was all "image enhancement...done with showy sophisticated finesse."³⁴

Is her assessment correct, however? From Stephen's approach and given the nature of the company itself, this project



BLUE Residential Tower New York, 2004-2007 by Bernard Tschumi © Bernard Tschumi Architects
Used with permission of Bernard Tschumi Architects

view, Tschumi explains that he formulated BLUE to purposefully reflect the diversity of the context, and so in reality, it is inherently aligned with location. The disconnect? For Tschumi, context means people and situations, whereas for the general public, context means built environment. Yes, BLUE contrasts to the highest degree with the buildings that surround it; but the diversity of the *population that lives* in the Lower East Side and the *events which occur* there are projected by the building.

Despite the disconnect that often occurs between a general, engrained style of interpretation and Tschumi's concepts, Tschumi still achieves success in varying aspects. He has claimed grand prizes in competition after competition, an accomplishment which does show a general acceptance of his fringe architecture. Having won one of every four competitions he has entered, spanning Europe, Asia, and the Americas, he can certainly rightfully claim he has "made it."³⁷ Le Fresnoy Competition exemplifies this desire to accept his works. Looking back on the competition, there is an intriguing disjunction between Tschumi's recollections and those of the jury. A jury member, Alain Fleischer, relayed to the press after the completion of the project that a stipulation of the competition was leaving the existing buildings in order to incorporate the authentic spaces. When Tschumi speaks to the same thing, however, he remembers being "encouraged to demolish everything."³⁸ Tschumi's theories proved to be worthy, and proved to be a successful solution. Although utterly unconventional with its steel umbrella and bright yellow brick, the jury loved the outcome. As if knowing all along that this was what the jury intended, Fleischer applauds the "strong relationship between old and new."³⁹ Clearly, here the jury recognizes now that the idea which Tschumi contrived was indeed appropriate and the members appreciate the end result—the creation of stimulating, exciting environments through the collision on

past and present. Despite an initial hesitation to work within the given environmental and situational framework, refusing to consider the site "virgin" was seen as the best response in hindsight by all involved.


There is more to Tschumi's success, however. Engaging the population in architecture is another level of his success. He does his job; he gets people to talk about his work and to think about architecture. Even when it may be incorrectly analyzed, at least it is stimulating minds. Articles are constantly published in scholarly architectural and art journals—articles which include interviews, reviews, and critiques, as well as Tschumi's own exploration of theories—but his architecture and theories are also made accessible to the general public, through such venues as articles in the *New York Times* and museum installations.

Most importantly, however, is Tschumi's commitment to his homocentric approach to architecture, which stems from the theories of the SI. These theories are based on the human: bringing the human element back into life and back into environment, a re-humanization of society to lead to revolution. Tschumi realizes that yes, architecture is for the people, but even more so, *of* the people. He cannot control how it will be interpreted by an outsider's eye, but he realizes this—and realizes that he cannot because the human factor, which is the most important factor, is also the most unreliable. We must turn disturbance into excitement—he cannot do that for us. He stipulates that he cannot and does not want to predict the precise use of his projects because that would eliminate the ever important human spontaneity. Tschumi revokes the tradition of architecture as mandating how a building should be used; it is the translation of the concept of *human* experiencing and *human* creating event that allows Tschumi to assume the role of "orchestrator" instead of dictator.

The means to a liberated society are projected and evident in his works; but we as members of that society are called upon to

take up the task. He turns his work over to us, because we are the ones that will make

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of it what we will. He can only desire that the vessel he has materialized will guide us to the correct use, for "architecture [cannot] change society, though it can either accelerate a certain evolution or slow it down.... initiate or accelerate a set of actions."⁴⁰ The potential for stirrings, which lead to an awakening, which in turn leads to action are situations facilitated by Tschumi's projects for us to encounter, explore, and implement. He poses the question "could architecture be anything other than an instrument of the status quo, and instrument of the establishment, possibly an instrument of segregation?"⁴¹ And, he leaves it up to us to make that determination. He places much trust in us, leaves much in the hands of society, and places much responsibility on the individual—it is us that must believe in his theories, recognize the restraints imposed upon us, and come to actively, holistically, and passionately interact with our environment to overcome limits. 



Nightmare
Logan McGee

ON EXISTANCE AND ONTOLOGY: QUINE AND RUSSELL

This paper examines the notions of existence and ontology as proposed by Quine, and as inspired by Russell's theories. Quine succeeds in using Russell's theories to connect his view of relative ontology and the scope of existence, to reveal aspects of the nature of meaning. In this paper, I explain his view of ontology, not only as a personal decision, but also as a binding union—a metaphysical commitment to which we must adhere in order to linguistically communicate with others. We rely on our background theory, or internal scaffolding, into which we translate all assertions in order to decipher its meaning. Quine gives us a road back to this language and presents us with a theory that appreciates the multiplicity of meaning yet reveals the vast implications of our ontological commitments.

DANICA
PALACIO

Introduction:

This paper is a critical exposition of the topic of existence and ontology as proposed by Quine, in light of Russell's theories of general propositions and existence, as well as Quine's semantical approach to existence and the nature of relative ontology. I first examine Quine's outlook on existence with respect to Russell's theories, then connect these approaches to existence to the nature of meaning. From his notion of significance, I examine how this view supports ontological relativity and affirms our linguistic capacities to survey meaning.

1. Existence and Non-Being

1.1 Russell on Existence: General Propositions

Quine approaches the question of existence, in the way of Russell, as a metaphysical one. To understand his approach, we revisit Russell's distinction between general, or universal, propositions, and existential propositions. Russell's theory recognizes two groups of quantifiable propositions: general propositions, which make general assertions about kinds of things, or *all*, such as "All men are mortal," and existential propositions that make assertions about existence, or *some*, such as "Some men are Greek." The defining factor of the two groups is that to assert one negates the other, for instance, the general proposition, "all men are mortal" would negate the existential proposition, "some men are immortal," denying the existence of a non-mortal man; in the same way one would say the existential proposition "some cats are black" negates the statement that "all cats are non-black".¹ Furthermore, a propositional function is an expression containing undetermined constituents and only becomes a

proposition when it is quantified and its undetermined constituents are determined. It is only then that the propositional function gains a truth-value and meaning. Existence is a property of the propositional function, not as a linguistic entity—for it is nothing—but that the propositional function is possible and sometimes true.² For instance, the statement "there are unicorns" is reduced to "there is an *x*, such that *x* is a unicorn" which can be rewritten as "(*x* is a unicorn) is possible;" the object the term is pointing to falls out and one is simply left to assert whether or not there is a possible instance in which this is true. Thus, it is of the propositional function that you can assert existence and not of the individual object. However, Russell notes, the proposition function does not presume the existence of its constituents, for

the existence of a non-being, describing the example of McX and Wyman's case. Their argument is that if Pegasus were not, we could not be talking about anything when using the name 'Pegasus,' the denial of Pegasus cannot be maintained because it would be nonsense, therefore Pegasus, and other non-existent entities, must have some form of existence.³ Furthermore, since Pegasus does not exist as flesh and blood, as actuality, Pegasus must exist in the mind of humans. Quine first responds to the second statement, arguing that Pegasus is not an idea in the mind in the same way the Parthenon is not an idea in the mind because it is not the Pegasus-idea that people are denying when people are denying existence to Pegasus.⁴

Against the first argument, Quine presents Wyman's case that non-referring terms

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example, the statement "all Greeks are men" does not suppose that there *are* Greeks, but that the relation holds true always.

1.2 Non-Referring Terms and Non-Being

What Quine exploits is Russell's achievement—in reducing existence to an assertion of propositional functions—which removes the need to presuppose the existence of a non-being like Pegasus. To show this, he presents the problem of Plato's Beard and

as are unactualized possibles. To accept this notion, Quine argues, would overpopulate our ontology with the existence of possible entities, rather than limiting modalities like "possibility" to whole statements.⁵ For instance, he considers the possible fat man in that doorway and again in the next doorway and concludes that he cannot answer if they are the same man or two possible men—the number of possible fat men, skinny versions of him, and the like seem to grow bound-

lessly. But what then of objects that would by extension fall under the realm of unactualized *impossibles*, like “the round square”? Quine argues that terms such as “the round square” and “Pegasus,” or non-referring terms, do not commit us to an ontology inflated by non-being. Russell has shown that descriptions do not name entities in the world and thus the phrase ‘the round square’ does not commit us to the existence of a round square.⁶ Any statement containing such a phrase or term would be a propositional function that when quantified is an existential statement, asserting existence by virtue of the truth of the proposition and not of the individual constituents. Thus the statement “The round square does not exist” is simply meaningful *and* true and “The round square exists” is meaningful and false. The statement as a whole can retain meaning regardless of whether it is true or false. The meaningfulness of these statements in no way commits us to the existence of the so called named entities—rather these names are reduced to singular descriptions and need not pick out an object in the world to speak meaningfully of them.⁷

2. Ontological Commitments and Bound Variables

If non-referring terms do not commit us ontologically to what they name, what does define our ontological commitments? Quine proposes that the only way to be involved in ontological commitment is by bound variables—to be is to be true over a bound variable.⁸ In other words, the statements of our theory commit us to the existence of entities over which our bound variables must range for the affirmation to be true. In this way, existence is a matter of language.

2.1 Abstract Entities and the Confusion of Grammatical Form

Russell points out the confusion of the surface grammar of sentences can appear to commit us to the existence of objects that do not exist. Quine denies that exist-

tential denials like “Pegasus does not exist,” follows subject-predicate form.⁹ To refer back to 1.1, the statement “unicorns don’t exist” seems to assert that, if true, ‘unicorns’ must refer to non-beings, simultaneously affirming and denying their existence. But Russell, by way of reduction to descriptions, clarifies the statement “unicorns exist” so as to show that the statement does not in fact assert the existence of its constituents, unicorns. The word, in this case “unicorn,” can mean something without denoting or referring to a specific object.

Quine uses this reasoning of supposedly named objects with the meaning of the word to turn to the problem of confusing universals as the existence of abstract entities, or attributes. He presents McX’s case that that there are red houses, red roses, and red sunsets, all of which must have *something* in common, namely the attribute of redness—therefore, attributes and abstract entities such as that of redness must exist.¹⁰ Quine argues that sentences with names or general terms, or predicates, such as the property of redness or the posited attribute of pegasizing to describe Pegasus, commit one to the existence of abstract entities. For example, to say that “some cats are black” actually asserts that some things, or some objects *x*, that are cats are black. The bound variable “something” is quantified over the range of some black cats but does not necessarily include an entity of cat-hood or blackness.¹¹ The statement can grammatically have a subject but logically the subject does not have to refer to anything that exists.

3. Significance

Because propositions can logically contain no subject but still have meaning, and the proposition itself is not an object, but an assertion of a relation of the predicates, meaning must not be an object or entity as McX suggests. Rather than the necessity of *having* meaning, he dissolves the notion of ownership of a certain quality that is meaning, so the statement can be

meaningful, or in Quine’s terms, significant, as a linguistic utterance, by virtue of the assertion made by the proposition.¹²

Quine diverges from Russell in that, for him, there is no distinction between proper names and definite descriptions, but *all* names, proper or singular term, are definite descriptions and are only means of comfort

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or convenience. He recognizes a distinct difference between naming and meaning, in that names can have both meaning and referent—all referring is knowledge-based and attached by its baptism to its referent, but naming something in a statement, like a statement of fiction, can have no referent at all and still be meaningful. Quine, thus, allows one to speak about “Pegasus” as names of objects that despite

a referential failure, the statement itself retaining meaning as either true or false.

The implications of this are immense. Quine, having diminished the necessity of names, and further the ontological commitment of reference to objects, concrete or abstract, is able to speak about an “x” as a purely linguistic behavior. The understanding can then be grasped, interpreted, and translated behaviorally by language via variables and values.

4. Conceptual Scheme

Quine uses this linguistic notion to answer the question of our ontological commitments and how we can define what there is—or the range of values of our bound variables. To allow for the freedom of speaking of things that need not refer to objects, Quine requires operation on a semantical plane. It allows one to adhere to one's own specific ontology and still speak about statements affirming entities from another's ontology that are not allowed as values of the bound variables within your own ontology.¹³ The values themselves are a hidden aspect that expresses the gulf of the name to where what the object denoted ontologically lies. Language becomes the flexible structure by which things are expressed

strued and is relative to the specific ontological commitments of that schema. Quine compares the acceptance of ontology with the acceptance of scientific theory—that the simplest and fundamental conceptual scheme that can reasonably contain the fragments in the construction of the whole. Each part of the theory relies on each other and the understanding of the whole relies on commitment to the constituent parts that construct the conceptual scheme and from which the ontology is realized.

4.1 Constructing a Conceptual Scheme

Quine defines the guiding principle of constructing a conceptual scheme as simplicity and fundamentalism, though he does not regard either of these concepts as unambiguous and that the one can view multiple standards with regards to differing conceptual schemes. He presents three main types of conceptual schemes: phenomenalism, physicalism, and Platonism, with basis on mathematics. However, he does not favor one over the other, but shows how they each have their benefits and are also mutable and can be reduced with respect to one another. For example, the phenomenalist conceptual scheme proves to be epistemologically more foundational in that

The physical ontology, however, does not require a certainty in knowledge and has more pragmatic values, so much so that phenomenologists accept them as convenient myths. Physical ontology allows for the practical navigation of the world by explaining notions upon which natural laws are based and are physically fundamental. The Platonistic ontology, in turn, accepts the mathematical conceptual scheme and explains very theoretical concepts, and provides integral understanding of laws of physics.

Each conceptual scheme defines its own set of bound variables over which you quantify and Quine does not degrade one over another. Instead, he calls for an ontological outlook of tolerance and experimentalism—that each ontology must be further developed and supported to be able to commit to the ontology that is adopted.

5. Language: Behaviorism and Semantic Indeterminacy

Quine argues that this conceptual scheme is hidden and we are ultimately blind to another's internal frame of reference or conceptual scheme upon which his ontology is based. As he explained earlier in 3, meaning is not a separate abstract entity. In his essay on *Ontological Relativity*, he argues that the question of meaning, in so far as whether two expressions are alike in meaning with respect to one's specific conceptual scheme, are only understood by behavioral dispositions. Meaning is not determined without access to the mental scheme, but only understood as translated into your own scheme. To explain, he proposes the thought experiment of the “gavagai” and the “rabbit.” The predicament is unusual in that “gavagai” might be an individuating term, or a term of divided reference, and hence ostension will not suffice to distinguish it. You cannot simply point at a rabbit and utter “gavagai” and would “know” whether the other person sees you pointing at an undetached rabbit part, the rabbit as a whole, a temporal rabbit stage (i.e. rab-

THE ONTOLOGY OF THE THEORY AND THE VALUES OF THE BOUND VARIABLES ONLY MAKE SENSE RELATIVE TO THE BACKGROUND LANGUAGE, OR THE CONCEPTUAL SCHEME UPON WHICH IT IS BASED.

and the interpretation relies upon the conceptual scheme in which the assertion was made. Thus, to determine the values of your bound variables relies on the conceptual scheme by which your statements are con-

it allows one to talk about external objects as sense data that can be reduced to a manageable stream of experience.¹⁴ This scheme removes doubt and pragmatically simplifies the world by certainty of only sense-data.

bit at noon, rabbit at 2:01pm, etc.) and the like.¹⁵ The stranger cannot know how the native speaker is dividing or individuating the rabbit and furthermore, cannot perceive how the native internally associates these parts—the meaning, and reference, of “ga-

MEANING IS NOT DETERMINED WITHOUT ACCESS TO THE MENTAL SCHEME, BUT ONLY UNDERSTOOD AS TRANSLATED INTO YOUR OWN SCHEME

vagai” remains clouded by way of analytical hypothesis.¹⁶ Extensional language, as fixed and given by behavior, can be clearer within the limits of our language of constant intensional radical translation. Meaning and reference, he continues, are indeterminate whether it is an abstract singular term or a concrete general term—this he calls deferred ostension.¹⁷ For instance, one can explain the concrete general term “sepia” by pointing at the bark of an oak, but ostension fails when trying to explain the abstract singular term of the color “sepia” as in and of itself it cannot be pointed except indirectly.

5.1 The Meaning of Bound Variables and Ontological Meaninglessness

Ontology, for Quine, is not only relative, but meaningless for a theory when quantified under finite conditions. It only makes sense by translation of the theory into some background language in which there is referential quantification. The ontology of the theory and the values of the bound vari-

ables only make sense relative to the background language, or the conceptual scheme upon which it is based.¹⁸ To solve this issue of ostension in occluding meaning, he argues that ostensive reference can only be relative to a frame of reference, coordinate system, or background language, as he calls it. Furthermore, it is only through this background language that one can speak meaningfully of the rabbit part, rabbit stage, gavagai, or what have you, for with nothing to refer to, the words become undeterminable nonsense. When pointing fails, the background language is the scaffolding that supports the language; to prevent an eternal regress, he continues, one must commit to his own background language.¹⁹ Because one can interpret and reinterpret the language by way of any sort of background language, one *must* pragmatically, through use, acquiesce and commit to his native, individual, background language rather than search for an absolute where there is none. With language as our only means of communicating outside the home, it is through linguistic behavior that one connects to the other and his conceptual scheme.

5.2 Referential Nonsense and Infinite Regress

Quine combats the position that there is no difference on inter or intralinguistic, objective or subjective, or any sort of referential terms by its comparison to the theory of position and velocity. The objects themselves of rabbit or rabbit part or rabbit stage are not the same and cannot be spoken of either in general or absolutely. To avoid the infinite regress and lack of basis for the reference of these terms, they must be viewed in the same way that position and velocity of an object is relative to the space so that these values can be translated through different coordinate systems.²⁰ One must commit to his own background theory in order to be able to reinterpret it with respect to the frame of reference of another theory. Quine’s point is not only to support a relative view on ontologi-

cal theory and appreciate the multiplicity and meaninglessness of a closed theory, but to also recognize the importance of supporting ones’ background theory, or background language—it is the balance of these views that allow for behavioral understanding or meaning and communicable access to another’s conceptual scheme by way of the only language that we have. 📖

IT'S NOT ABOUT WHO YOU ARE, BUT WHO YOU'RE LOOKING AT: RECOGNIZING EMOTION IN FACES

This study tests the hypotheses that females may be more sensitive to expressions of emotions than males and that all individuals will better recognize the emotions of people of matched genders than mismatched genders. Our results were consistent with part of our prediction, as females recognized emotions better than males. Though females followed the prediction that participants would better recognize emotions of stimuli of their matched gender, males did not follow this prediction. Instead, male participants recognized emotions of stimuli of their mismatched gender more accurately than their matched gender. Since both males and females may be more accurate in recognizing emotion in female faces, society may have an implicit or learned ability to better read female expressions of emotion.

BRADY
DUBIN



Profile Illumination
E'lana Lemon

When we approach others, we can almost immediately tell how they are feeling by their facial expressions. Our ability to recognize how others are feeling is key to communicating with them because it gives us instructions for how to act. Emotional expression is used as our cue to tell us how we should go about conversing with others in order to receive reciprocal conversations. By simple observation, women seem to have a heightened sensitivity to others' emotions and are also seen as demonstrating more intense emotional expressions than men when portrayed in the media. Past researchers have noticed this unequal distribution of emotional exhibition and competency. Completed questionnaires of both males and females imply a greater emotional awareness in females than in males,¹ which may contribute to

higher levels of female emotional expression. Females have also been shown to interpret emotions of others with more accuracy than males when the subjects of interest are experiencing positive emotions,² yet there was no difference found between ability to detect negative emotion in males and females. While this finding suggests that emotional accuracy may be best determined by the gender of the interpreter herself, another study suggests that there are certain features within only some females that contribute to greater emotional recognition ability. Women may be able to recognize emotion through others' facial expressions more accurately when they are going through a specific stage of menstruation.³ Since males do not menstruate, their entire gender becomes null to these amplified effects. There are only certain periods of time in which women menstruate, so at any given time a large number of females may also remain unaffected. However, this finding still indicates an advantage for females over males in recognizing emotion.

Is there a natural quality or learned technique that contributes to a person's ability to recognize another person's emotional state? Re-

searchers have also suggested that females are associated with positive emotion, while males are associated with negative emotion. Participants in a study were instructed to imagine both happy and angry people and share their imagined descriptions. They were more likely to see the angry person as a male and the happy person as a female. They also associated angry words with males, while happy words were associated with females. To establish a pattern, the participants were given directions to name each person when they were shown the person's face as the experiment stimulus. Female names were more quickly given to happy faces in the stimuli, whereas male names were more quickly given to angry faces. If men really do show anger more often while women show happiness more frequently, components of this study lead to the idea that people may recognize emotion based

IS THERE A NATURAL QUALITY OR LEARNED TECHNIQUE THAT CONTRIBUTES TO A PERSON'S ABILITY TO RECOGNIZE ANOTHER PERSON'S EMOTIONAL STATE?

on their own experiences with and personal exposure to them. Males may be better able to recognize emotions through facial expression on other males while females may be better able to recognize emotions through facial expression on other females. This idea may also apply to cultures as well as gender. Studies suggest emotions expressed on one person's face may be better recognized by a

person in that same culture.⁵ While Americans easily recognize facial expressions of emotion on other Americans, those same expressions may not be so easily recognized by people of other cultures, especially when those people are from separate hemispheres.

Does the ability to recognize another person's emotion through the expression on his or her face depend on the salience of that facial expression? Despite the research conducted and the observations made by both experts and laypeople, the question of emotional recognition remains: we have yet to discover the main factor contributing to one's accuracy for recognizing emotions of others. We tested the hypothesis that females are more sensitive to emotional cues in faces in comparison to males, while individuals are more sensitive to displays of emotion in the faces of their own gender in comparison to that of the opposite gender. To test our idea, we showed participants a PowerPoint presentation with stimuli consisting of both female and male faces. Half of the participants were female and half of the participants were male. All faces of the stimuli illustrated one of the six universal basic human emotions: happiness, sadness, anger, surprise, fear, and disgust.⁶ Participants had to decide which one of the six emotions was best expressed by each stimulus.

If we are correct in our hypothesis, females will have higher levels of accuracy than males for recognizing emotion and participants will have higher levels of accuracy for detecting emotion in faces of their own gender (matched stimuli) compared to the opposite gender (mismatched stimuli). We predict that the effect of the gender of the participant on the level of accuracy for recognizing emotion differs depending on the matchedness of the stimuli. Specifically, we believe that female participants will show a positive increase in the level of accuracy when viewing matched gender stimuli compared to mismatched gender stimuli, while male participants will also show a positive increase in the

level of accuracy when viewing matched gender stimuli compared to mismatched gender stimuli, but less than that of females.

Method

Participants

Thirty-four Lehigh University undergraduate students participated in this study. The participant pool was composed of students from PSYC 100 and 210 as well as volunteers. The psychology students were required to participate in this experiment either for course credit or as an obligation of their course. The volunteers were friends of the experimenters and participated with an altruistic incentive to equalize the number of male participants. There were twenty female participants and fourteen male participants.

Design

The first independent variable was Participant Gender. The two levels were Female and Male. The second independent variable was Matchedness of Gender Stimuli, which also had two levels: Matched and Mismatched. The dependent variable was the level of accuracy for recognizing emotion through the stimulus facial expression.

This experiment was a 2x2 mixed factorial design. The between-subjects variable was Participant Gender and the within-subjects variable was Matchedness of the Gender Stimuli.

Materials

Volunteers were given pre-tests before the experiment was conducted (see Appendix A for a sample question). The pre-tests were distributed to volunteers who had agreed to complete them as a favor to the experimenters. Each pre-test was the same and sent in an e-mail attached as a Word document. The pre-test contained forty white male and female faces on a grayscale, selected based on our interpretation of each of their emotions as one of Ekman's six universal basic human



Sample Pre- Test Image

“Universal Emotion” [Public domain], via LeMill

emotions. Twenty-four faces from the pre-test that had the best consensus regarding which emotion was expressed were chosen for use as stimuli for the experiment.

A PowerPoint presentation with instructions (see Appendix B) for the experiment, practice trials, and stimuli of male and female faces were shown to participants. The stimuli of the experiment were taken from the pre-test to ensure accuracy. Response sheets were also handed out; version one was given to females and version two was given to males (see Appendix C). There was no difference between the two versions; the version number was used as an organizational tool to distinguish between female and male participant responses for later scoring.

Procedure

The pre-test was given to volunteers before the subjects of the experiment participated in the experiment. Participants of the pre-test chose which of the six emotions each face best represented (happiness, sadness, anger, fear, surprise, or disgust) and recorded the gender of each stimu-

lus, without any time constraints. We then chose twenty-four faces from the pre-test that had the best consensus regarding which emotion was expressed and used them as our stimuli for our actual test phase.

At the experiment, participants were greeted by the experimenter when they arrived and were asked to read and sign a consent form already signed by the experimenter and principal investigator. Then they read the instructions on the computer screen, which had the PowerPoint presentation already pulled up. The experimenter told them that they would be shown various faces and they would have to make simple judgments. After each stimulus appeared on the screen, participants circled their chosen emotion option out of the six universal basic human emotions listed for each corresponding stimulus. The stimuli appeared on the screen for only .15 seconds each in an effort to obtain the participants’ implicit judgments. Once participant let the experimenter know that the instructions were understood, they went through practice trials to make sure they were ready to complete the experiment. Once they were finished with the practice trials and had no other questions, they participated in the experiment at their own pace and handed in the response sheet when they had completed it. They were then thanked for participation, debriefed by the experimenter, and given a copy of the consent form and the debrief form.

Results

When participants had completed the experiment, the response sheets were checked to make sure they were filled out. The response sheets were then scored for accuracy based on the “Key” response sheet with all of the correct answers. For example, if a participant answered “surprise” when the corresponding stimulus on the PowerPoint displayed “fear,” that answer was considered incorrect and was included in an overall tally of the number of incorrect answers for each participant. This experi-

ment originally had thirty-five participants. However, in the process of scoring response sheets, a version one response sheet collected from a participant was found to have nineteen incorrect answers out of twenty-four questions. This particular subject had completed the response sheet in an unusually quick period of time and had made it clear to the experimenter that she was not taking the experiment seriously. We considered this response sheet void and the participant an outlier, making our participant pool thirty-four instead of thirty-five. Since each question on the response sheet corresponded with a specific stimulus gender, the accuracy of female participants with matched and mismatched gender stimuli was recorded as well as the accuracy of male participants with matched and mismatched gender stimuli. The mean number of correct responses for each condition (Female participant/Matched Gender Stimuli, Female Participant/Mismatched Gender Stimuli, Male Participant/Matched Gender Stimuli, Male Participant/Mismatched Gender Stimuli) were calculated and used in a mixed factorial ANOVA test. These means are presented in Table 1 and Figure 1.

If our hypothesis is correct, then females should show greater accuracy (more correct answers on the response sheet) for recognizing emotion than males. The pattern of means is consistent with this prediction, as shown in Table 1 and Figure 1. The difference between the means is sig-

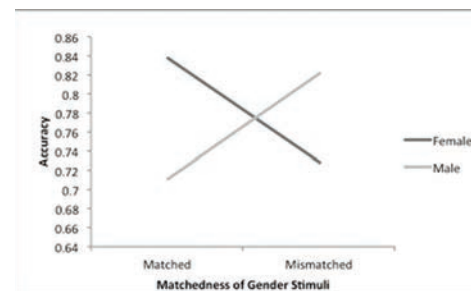


Figure 1. Mean Number of Correct Answers on Response Sheet as a Function of Matchedness of Gender Stimuli and Participant Gender.

nificant: $F(1,32): 38.42, p<.001$. This result supports our hypothesis that one gender has a significantly better ability of recognizing emotion than the other gender. Females may either have a natural aptitude or learned skill for recognizing the emotions of others through their facial expressions.

We also predicted that participants would show more accuracy toward recognizing emotions of their matched gender stimuli. This pattern of means is not consistent with our prediction, as seen in Table 1 and Figure 1. The difference between the means is not significant— $F(1,32)=0, p=.993$ —and does not support our hypothesis. This result actually suggests a pattern that contradicts our prediction. As predicted, females showed a tendency to display more accuracy in recognizing emotions of other females than males, but males showed the same tendency in that they recognized emotions of females more accurately than emotions of other males.

With consideration to our predicted interaction effect, we received partial support for our hypothesis. We predicted that female participants would show an increased level of accuracy with matched gender stimuli, whereas male participants would show an increased but lower level of accuracy with matched gender stimuli. The interaction between Participant Gender and Matchedness of Gender Stimuli is significant: $F(2,32)=8.154, p=.001$. Results in Table 1 and Figure 1 show that the female participants had higher levels of accuracy for matched gender stimuli than mismatched gender stimuli, but the male participants had

lower levels of accuracy for matched gender stimuli than mismatched gender stimuli.

The data we collected supports our initial hypothesis that females are more sensitive to facial expressions of emotion than males. It does not support our hypothesis that people are better at recognizing emotions of people of their matched gender rather than their mismatched gender.

Discussion

Our results suggested an enhanced female ability for accurately recognizing emotion through the facial expressions of

females and males are more accurate in recognizing female emotion than male emotion. These results suggest that the key component for recognizing emotion is the person expressing the emotion instead of the person trying to read the other's expression. Both the results of this experiment and of prior research have suggested that females have greater interpretation skills for others' feelings. This study steps past these previous findings and brings up a new point of interest; the individual expressing the emotion may be the answer to recognition.

Females may not only recognize emotion

AS PREDICTED, FEMALES SHOWED A TENDENCY TO DISPLAY MORE ACCURACY IN RECOGNIZING EMOTIONS OF OTHER FEMALES THAN MALES, BUT MALES SHOWED THE SAME TENDENCY IN THAT THEY RECOGNIZED EMOTIONS OF FEMALES MORE ACCURATELY THAN EMOTIONS OF OTHER MALES.

	Matchedness of Gender Stimuli	
	Matched	Mismatched
Participant Gender		
Female	.8377	.7281
Male	.7111	.8222

Figure 2. Table of Mean Number of Correct Answers on a Response Sheet as a Function of Matchedness of Gender Stimuli and Participant Gender

others. This discovery has many different implications; it may help to explain, for instance, why more mothers stay home with children than fathers. Women may have an advantage when it comes to caring for infants. Since small children cannot express themselves through language or even through movement when they are newborns, their needs may have to be realized through their facial expressions, which have not been fully developed yet. Since females can better recognize emotions, mothers may be better equipped to imminently understand their child's needs, which would increase the given quality of care.

This experiment also showed that both

better than males, but they may also express emotion more intensely or obviously than males as well. Since both female and male participants found female emotions easiest to judge, the reason females are able to read other females' emotions so well is not due to their own experiences with emotion. Our study is limited in that we cannot determine a cause of this possible advance in emotion recognition research. More research needs to be conducted to establish if females actually express emotion in a more intense manner than males or if society as a whole is more attuned to recognizing emotions of females than males. Both possibilities may result from nature or nurture; females may

have a natural manner of intensely expressing emotion or they may learn how to express emotion in this way through example. People may be born with a tendency to appreciate and notice emotions of females more than males or they may become so-

THE KEY COMPONENT FOR RECOGNIZING EMOTION IS THE PERSON EXPRESSING THE EMOTION INSTEAD OF THE PERSON TRYING TO READ THE OTHER'S EXPRESSION.

cialized by the media, stereotypes, or everyday exposure to typical societal roles to pay more attention to female emotions.⁷

If nurture is truly the cause of greater accuracy for recognizing female emotion through facial expression, then people have the ability to improve their accuracy for recognizing male emotions as well. In literature, the media, and everyday life, men are frequently portrayed as emotionless and strong.⁸ Maybe this idea of masculinity has surfaced from an evolved universal lack in the ability to accurately read male emotions. Instead of working on this problem, people may have subconsciously decided to shove it aside. In its place, they may have chosen to act like men simply do not have emotions and have worked to prove that by failing to notice them. Once this became a pattern, all males may have learned that their emotional expressions would not be

acknowledged as much as the emotional expressions of females, so they gradually stopped showing emotion. Realization that the greater accuracy for recognizing emotions of females has become gradually ingrained in our minds rather than emerging from a natural male tendency for stoicism may assist in decreasing gender stereotypes. The pressure put on boys to ignore or hide their emotions may be alleviated if the general population accepted the true progression of emotional recognition for both males and females and the truth about its advancements (or lack thereof).

Although the findings of this experiment are significant and may lead to a greater understanding of human emotion and recognition, there are some limitations of our study. All experimenters are female and this may have caused a small priming effect on the participants. Since participants had to interact with the experimenters before starting the experiment, they may have noticed particular female displays of emotion and kept those expressions available in their minds. An all-female team of experimenters also means that the stimuli chosen for the pre-test and experiment might have been biased; some faces may have had certain features or traits that made their emotions easier to recognize than others. However, the pre-test may have negated some of these effects since the faces with the best consensus of both males and females were chosen for inclusion in the experiment.

An element that was not included in the stimuli of this study was cultural variety. All faces on the PowerPoint presentation were of white men and women, though they were shown on a grayscale. The lack of diversity in the appearance of the stimuli may cause some participants more difficulty than others in recognizing emotion.⁹ People of certain cultures may recognize female and male faces in the same way as other members in their culture, but they may not recognize female and male emotions in the same way. This may also sug-

gest that even though male or female emotion may not be recognized on the basis of personal experience, emotional expressions of people who belong to specific cultures may rely on that source of recognition.

This experiment opens the door for a new avenue of research. Instead of focusing on the enhanced ability females have for recognizing emotion in others, research may now center on the capability to express emotion in a universal manner to both females and males. If both genders start to evenly express their emotions, many stereotypes that lead to prejudice and sexism could diminish. Instead of seeing women as overly emotional and irrational, all people may be assumed to have similar amounts of emotion and to display them with reasonable expressions. Men may not have to suffer from the pressure to appear unaffected or without emotion if there was a general increase in the emotional recognition abilities toward males. Increased acknowledgment and acceptance of male emotion has the potential to enable more male expression and reduce unhealthy repression.

Appendix A

Recognition of Facial Emotion

- On the response sheet, circle the emotion that you think is best displayed on the face shown.
- The face will only be shown briefly so be sure to pay attention. Once you've decided upon an emotion, press the space bar to continue onto the next face.
- If you have any questions, please ask the experimenter.
- Please notify the experimenter when you have read and understood the instructions.

Appendix B

Please circle the response that best describes the emotion displayed.

Only one response is allowed per slide.

1. Happiness	2. Happiness	3. Happiness
Sadness	Sadness	Sadness
Surprise	Surprise	Surprise
Fear	Fear	Fear
Disgust	Disgust	Disgust
Anger	Anger	Anger





Fruit Decay
Savannah Boylan

SLAVERY, CONSUMPTION, AND SOCIAL CLASS:

A BIOGRAPHY OF CHIEF JUSTICE
BENJAMIN CHEW (1722-1810)

Benjamin Chew's highly visible life as a public official is critical to understanding how Philadelphia's elite families mobilized into a dominant social cohort over the last third of the eighteenth century, as well as how the distinctions between the city's rich and poor became concurrently more rigid. Chew devoted time and money to cultivating his personal appearance, frequently importing luxuries from London that were meant primarily to convey his high social status and distinguish him in public. Perhaps even more important to Chew's public image was his exploitation of enslaved laborers. Slave-owning earned Chew more than freedom from physical labor; it also bolstered his reputation as a wealthy and powerful individual. The fact that enslaved laborers kept Chew's leisure activities afloat reinforced the asymmetrical distribution of wealth and power that crystallized in Philadelphia at the end of the eighteenth century.

BRIAN
HANLEY

After moving to Philadelphia in 1754, Benjamin Chew, a Quaker-born slaveholder and shrewd legal scholar, emerged as one of the most important political figures in Pennsylvania over the next half century. Chew received his legal training from Andrew Hamilton and throughout his career communicated closely with the Penn family, George Washington, and John Adams. From 1774 to 1776, Chew served as the Chief Justice of the Supreme Court of the Province of Pennsylvania.¹ Between 1791 and 1806, he presided over Pennsylvania's first High Court of Errors and Appeals, making him, for almost twenty years, the leader of the state judiciary altogether.² The central question for this study is how did Chew, the jurist assigned significant responsibility for interpreting Pennsylvania's provincial and commonwealth constitutions, contribute to the formation of the stratified class structure that developed over the last third of the eighteenth century in Philadelphia?

Examining Chew's highly visible life is critical to understanding how Philadelphia's elites mobilized into a dominant social cohort over the last third of the eighteenth century, and how the distinctions between the city's rich and poor became concurrently more rigid. In this study, Philadelphia's elite class is defined as a segmented group consisting of well-off merchants and independently wealthy gentlemen whose collective possession of wealth constituted a more or less socially cohesive whole. As a leading public official and member of Philadelphia's elite, Chew devoted a significant amount of time and money to cultivating his personal appearance. Chew regularly imported luxuries from London that were meant solely to convey his high social status and distinguish him in public as a gentleman. Chew's mansion, Cliveden, reflected his pattern of conspicuous consumption. In the final years

of the eighteenth century, Cliveden gained dual eminence as both the site of the 1777 Battle of Germantown and the refuge that sheltered the Chews during the yellow fever epidemics of the 1790s. Perhaps even more important to Chew's public image, however, was his exploitation of enslaved laborers. The functionality of Chew's households, including Cliveden, depended largely on the work done by slaves and servants. Furthermore, Chew owned substantial plantations in Virginia, Maryland, and Delaware where enslaved people provided the workforce to produce the commercial crops undergirding Chew's extraordinary wealth. Slave owning earned more for Chew than merely freedom from physical labor; it also bolstered his reputation as a wealthy and powerful individual. Chew's patterns of exploiting enslaved laborers and consuming conspicuously reinforced the asymmetrical distribution of wealth and power that crystallized in late eighteenth-century Philadelphia.

Conspicuous consumption distinguished Philadelphia's elite class from the city's middling and lower sort in two ways: symbolically, by emphasizing lines of social demarcation; and practically, in the sense that carriages and country seats facilitated their owners' mobility in times of disease and armed conflict. In *Gentlewomen and Learned Ladies*, Sarah Fatherly attributes Philadelphia's growing class structure to the conspicuous consumption of the city's elite.³ As Philadelphia's elite families grew wealthier, Fatherly argues, they acquired larger appetites for purchasing luxury goods. Frequently importing adornments from London, their consumption became both conspicuous and competitive, as the elite strove to cohere as a class while distinguishing themselves from those of the city's middling and lower sorts.

Chew's receipt book, where he recorded annual purchases for the Chew household, reveals that from 1770 to 1809 Chew made a series of large expenditures intended to enhance his personal appearance. His receipts

number 279 pages in length, beginning with the purchase of the receipt book itself from Samuel Taylor. Unfortunately, there are clear historical gaps in Chew's receipts. Absent altogether are entries from 1780, 1781, and 1782, a period of self-imposed exile during which Chew maintained a low social and political profile in an effort to mitigate tensions spawning from the Revolution.⁴ Despite its incompleteness, Chew's receipts trace his economic interaction with various artisans, vendors, and domestic workers. The receipts confirm that Chew's pattern of conspicuous consumption emphasized the asymmetrical distribution of wealth and power that crystallized in Philadelphia over the late eighteenth century.

Chew's pattern of conspicuous consumption is most evident in the wages that he allocated to domestic laborers. A laborer's wage typically reflected the degree of public visibility attached to the individual's position and the market value placed on the individual's skills. For example, Robert Burnett, Chew's gardener, occupied a highly visible position with important responsibilities and a specific skill set. It is no surprise, then, that from 1771 to 1780 Burnett led the staff in compensation, receiving a salary of £35 as well as clothing, room, and board.⁵ A well-groomed garden and a well-kept gardener were symbols of wealth and refinement and as such proved important to Chew's self-image.

Chew's extravagant carriages, like his gardens, were symbols of prestige intended to impress his friends and business associates. Chew's coachman occupied a particularly visible position in which his appearance and manners were under constant public review. Therefore, it was important that in public, Chew's coachman appeared genteel. His compensation significantly mirrored his high degree of public visibility; William Watson, Chew's coachman prior to 1772, earned £30 a year.⁶ On average, the majority of Chew's domestic servants received less than half the annual salary allocated to his

coachman.⁷ Watson's relatively large salary reflected the high cost of operating a coach and the tremendous value Chew placed on public displays of wealth and power.

No wage allocated to domestic workers matched that of John Maxfield, who, from 1770 to 1774, served as Chew's clerk in the Office of the Register General of Pennsylvania and Delaware. Maxfield's annual salary of £75⁸ was more than double that of Chew's best-paid domestic servant, gardener Robert Burnett. However, in addition to Burnett's salary, the gardener also received clothing, room, and board. These accommodations proved important to Burnett, who, as a laborer, would have typically spent around £55 annually to feed, clothe, and supply shelter for himself and his family.⁹ Presumably, Maxfield's unrivaled income of £75 can be attributed to the fact that a legal clerkship required not only skills but education as well. It is also possible that Maxfield's large income reflected the fact that as Chew's clerk, he assumed a highly visible role in the workplace.

Frequent social engagement provided the stage on which Chew and his sizable family showcased their exceptional fashion and intellectual sophistication, at times entertaining audiences of Philadelphia's wealthiest, most prestigious families, and earning, in the process, distinguished reputations as gentlemen and gentlewomen. Chew had fourteen children: thirteen girls and one boy.¹⁰ He considered himself the family's patriarch. During his 1777 house arrest, Chew found himself separated from his wife and children, who at the time resided in Delaware. Distressed by the separation, Chew wrote to a friend anxiously, "My family consists almost wholly of women and children, who, in their present situation stand in need of that protection, care, assistance and advice, which they can only receive effectually from me."¹¹ As the head of a household with multiple marriageable daughters, Chew sought to provide each with the exquisite manners and grace

that defined Philadelphia's gentlewomen.

Between 1773 and 1776, Chew hired the firm of LiBlank & Wagner to dress Mrs. Chew and his daughters. Expenditures to this firm fluctuated from £10 to £18 a year, representing presumably a portion of the total clothes purchased.¹² It is also fair to assume that Mrs. Chew allocated funds from her own accounts. In any event, Chew's purchasing records confirm his commitment to upholding a certain self-image, one that his family would emulate and high society would regard with veneration.

For Chew, proper dress served as the key index of his high social status. As a public official, he devoted a significant amount of time and money to enhancing his personal appearance. Prior to the Revolution, Chew's payments to his tailor, John Colling, vacillated between £30 and £80 a year.¹³ At a minimum, his wardrobe cost him as much as his coachman's salary (£30). At a maximum, it cost more than his clerk's (£75).

Social dancing, in private parties and public balls, presented opportunities for Chew and Philadelphia's elite families to display their fine clothes, manners, and physical

social functions and the increasing regularity with which the prominent Chew family engaged socially, it is fair to assume that all of the Chew children studied dance at some point. However, Chew's receipt book contains only one record of dancing lessons. In 1775, Chew paid Thomas Pike £3.8.0 for teaching his fifteen-year-old daughter Peggy to dance.¹⁴ In 1778, Peggy, accompanied by her stepsister, Sarah, showcased her dancing skills publicly when she attended the "Mischianza," Philadelphia's most elaborate ball during the British occupation.

Chew's April 20, 1772, payment of £51.10.0 to James Reynolds corresponds to a pair of ornate looking glasses that still stands at Cliveden,¹⁵ an expenditure largely consistent with Chew's pattern of conspicuous consumption. Reynolds produced the highest-quality looking glasses and picture frames in pre-Revolutionary Philadelphia.¹⁶ Many of the city's most affluent families commissioned his work. It is not surprising that Chew employed the city's most talented gilder. Nor is it unusual that Chew allocated as much money for a pair of looking glasses (£51.10.0) as he did

OF COURSE, IT IS PRESUMPTUOUS TO
ASSUME THAT CHEW'S PURCHASES
DIRECTLY CORRELATED WITH HIS VALUES.
NONETHELESS, HIS SPENDING HABITS
OFFER IMPORTANT INSIGHTS INTO THE
GOODS AND SERVICES THAT HE
DEEMED MOST IMPORTANT.

grace. To master the complexities of dance, an individual needed to dedicate time and painstaking practice to the art form. Given the fundamental role that dancing played in

for his extravagant wardrobe (between £30 and £80 annually). His intent in adorning his home and his attire was one and the same. Chew strove to consume conspicu-

ously, cultivating a sophisticated appearance both for himself and for his family. At the core of his efforts to appear refined was the unyielding desire to impress the distinguished members of his high social circle.

As a result of his fastidiousness, Chew left historians a receipt book incredibly rich in content. In detailing major as well as minor purchases, Chew's receipts trace decades of financial spending patterns. Historians can observe these patterns to draw inferences. It is reasonable to suppose, for example, that Chew valued the appearance of his wardrobe at least as much as that of his garden. Otherwise, he would not have paid more annually to his tailor (£30 to £80) than to his gardener (£35). Of course, it is presumptuous to assume that Chew's purchases directly correlated with his values. Nonetheless, his spending habits offer important insights into the goods and services that he deemed most important.

Chew's impressive country estate, Cliveden, also reflected this pattern of conspicuous consumption. In *Meeting House and Counting House*, Frederick B. Tolles explains that by mid-century, Quaker merchants dominated the largest proportion of Philadelphia's wealth, social prestige, and political power.¹⁷ In *A Vigorous Spirit of Enterprise*, Thomas M. Doerflinger agrees that Philadelphia's distribution of wealth became increasingly unequal in the second half of the eighteenth century.¹⁸ One indication of the rising inequality, as Billy G. Smith argues in *The "Lower Sort,"* was residential segregation.¹⁹ The lines of demarcation between the homes of the rich and poor grew increasingly distinct as the revolution loomed near. During the summer months, for instance, when disease beleaguered inhabitants of urban Philadelphia, Chew and his elite counterparts had the immense advantage of escaping to country estates.

In the summer of 1762, yellow fever outbreaks plagued residents of urban Philadelphia. Dr. Benjamin Rush estimated that the disease killed approximately one-sixth

of the city's population during the months of August, September, October, November, and December.²⁰ Benjamin Chew at the time resided in one of the city's most fashionable sections, in a town house on South Third Street. The epidemic proportions of the 1762 disease provoked Chew, the following year, to search for a summer home outside of the city, where yellow fever persisted. The 1762 epidemic gave birth to countless real estate advertisements that festooned the headlines of Philadelphia's newspapers. One advertisement in particular, featured in the *Pennsylvania Gazette* (April 7, 1763), enticed Benjamin Chew: "TO BE SOLD. A Piece of Land at the upper end of Germantown, with two small Tenements thereon, containing eleven Acres; it is pleasantly situated for a Country Seat; and there is a good Orchard, Garden, and Nursery on the same, in which are a great Variety of Fruit Trees, of all Kinds....For Terms of Sale, enquire of EDWARD PENINGTON." Chew purchased the property in Germantown, Pennsylvania and soon began to build the Georgian style mansion that he later named Cliveden. Construction lasted from 1763 until 1767.²¹ The final cost of Chew's countryseat was a staggering £4718.12.3 including about £1000 for the land.²²

By carriage, Cliveden was about a two hour commute from Chew's Third Street townhouse. That two-hour journey, however, proved tiresome, often prolonged by unpredictable travelling conditions, including "clouds and whirlwinds [of dust]"²³ as Mrs. Chew solemnly described in a letter to her husband. Suffice it to say, Cliveden served its purpose effectively as the Chew's countryseat, providing safety and comfort for the family in the summer months while simultaneously teaching visitors a thing or two about architectural taste. Cliveden never ceased to impress influxes of Chew's visitors. One of his friends from England once dubbed the mansion "your Enchanted Castle . . . one of the finest houses in the Province."²⁴ To this day, Chew's home continues to amaze

a sea of visitors, perpetuating its reputation as one of the most stupendous examples of Philadelphia Georgian architecture.

When, in 1768, Chew signed the non-importation agreement (see Image 1), he publicly declared his sympathy for the American colonies. During the politically volatile decade that followed 1768, Chew regularly fraternized with prominent patriots such as George Washington and John Adams, men who rose as leaders of the new American government. It became clear that Chew occupied an unusual position in the transformative political culture of the 1770s. As Chief Justice of the Province of Pennsylvania, he represented the proprietary government. While trusted and revered by many notable patriots, Chew's political position and longstanding connections to England rendered his allegiance to the American colonies inexorably precarious.

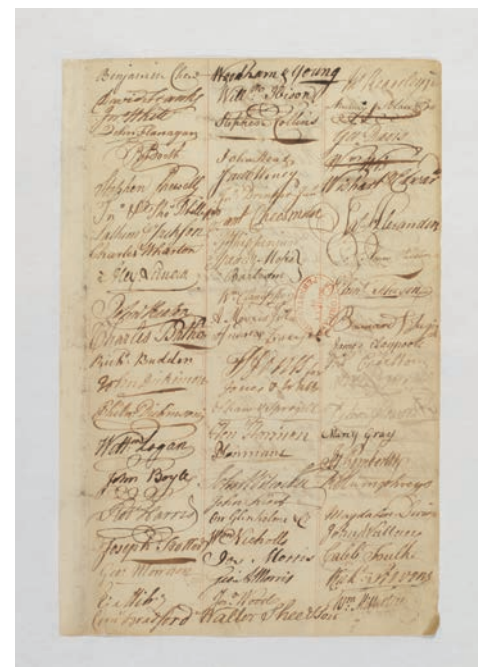


Image 1. Committee of Guardians Minute Book, 1790-1797, p. 17, Papers of the Pennsylvania Abolition Society, microfilm edition, Reel 6, HSP.

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The British occupation of Philadelphia in the summer of 1777 compelled the Executive Council to defuse Chew's political authority, which the colonial government deemed a threat to public safety. On August 4, the Executive Council filed a warrant for Chew's arrest.²⁵ Upon reviewing the warrant, Chew demanded to know by what authority and for what reason he was charged.²⁶ The warrant, Chew quickly learned, was issued on grounds of protecting the public safety. Later, Chew remarked in his notes that the unlawful arrest undermined his rights as a free man and "struck at the liberties of everyone in the community and [he believed] it was his duty to oppose it and check it, if possible, in its infancy."²⁷

By mid-August 1777, the colonial government ordered Chew and Governor John Penn to Union Forge, New Jersey, where the two men served an extensive house arrest. Chew and Penn remained in isolation until June of the following year, when British troops officially withdrew from Philadelphia. This detachment proved to be a time of great agony for Chew, a man accustomed to free will and the comforts of liberty. With the war intensifying, Chew became particularly anxious about the wellbeing of his family and his property at Cliveden. A September 15 letter from his only son, Benjamin Chew Jr., presumably exacerbated Chew's mounting discomfort:

"As our Army are in the Neighborhood of Germantown, Tenny Tilghman [Washington's aide-de-camp Tench Tilghman] has kindly sent to my Mother acquainting her that he will procure an officer of rank to take possession of Cliveden though I should not imagine that any of the private soldiery would be quartered there as my Mother has procured [*sic*] a Protection for the House and Place from the Board of War."²⁸

On October 4, Cliveden experienced everything but protection. Early that foggy morning, a barrage of musket shells and

cannon balls swept ferociously across Cliveden's front lawn, creating at once a harmony of murderous assault and retreat. Aligned in four columns, the colonial army bombarded British troops, who, under the command of Colonel Thomas Musgrave, were stationed in and around Chew's mansion.²⁹ In 1899, more than a century after the musket smoke had faded, Chew's great-great-grandson William Brooks Rawle colorfully recounted the battle of Cliveden:

"At the period of the battle the family was away, but 'Cliveden' was left in the charge

she refused to do. They were standing at the head of the stairway to the cellar, quarreling, when a cannon ball came in through one of the windows, crashed through some plaster and woodwork, causing a great commotion; whereupon the gardener, without further argument, gave the dairy maid a push, sending her tumbling down the stairs, and then lock[ed] the door upon her. There she had to remain, during the entire battle, in safety, though without the attentions of her [red] coated admirers. What became of the gardener, and where he hid, as he probably did, is not related."³⁰



Image 2. *The Battle of Germantown*, painted by Edward Lamson Henry, 1874, Courtesy of Cliveden, a National Trust Historic Site, Philadelphia, PA.

of the gardener. At least one other person (if not more) was left there- a dairy maid, who of course with her pink cheeks and other fascinations was a beauty, as all such are. When the red coats took possession of the house, the dairy maid was much pleased and did not resent the tender familiarities of the soldiers. Seeing this the gardener, who also admired her, remonstrated with her, but without effect and a 'tiff' was the result. When the musketry fire began, he said to her that the safest place for her was the cellar and told her to go there; but this

The damage Cliveden incurred received sufficient attention in the aftermath of the battle (see Images 2 and 3). Observer John Fanning Watson reported that "Chew's house was so battered that it took five carpenters a whole winter to repair and replace the fractures. The front door which was replaced was filled with shot holes"³¹ At the time, Benjamin Jr., his sisters, and their mother resided in a Third Street townhouse. In October 1777, Benjamin Jr. wrote to his father, reassuring Chew that the wreckage described by many observers was largely

overstated: "I have gathered strength enough to ride to Cliveden the damage of which will be no doubt exaggerated to you by the several reports you may hear of the late action."³²



Image 3. Battle-Scarred Front Door of Cliveden, Chew Papers, Unidentified Subjects, Box 825, Folder 5. HSP, Philadelphia, PA.

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The Historical Society of Pennsylvania*

By Spring 1778, with the focus of war shifting away from the middle colonies, Chew appealed to the colonial government to be discharged from house arrest. Possessing absolutely no evidence that Chew ever supported the British cause, the American government had no choice but to satisfy the lawyer's request. Chew's demand for release was shortly granted, and in June 1778 he returned to Philadelphia. Attempting to avoid future conflict with the law, the astute Chew sought to limit his political presence until the wartime tensions subsided. Consequently, in 1779, he sold his Third Street townhouse to Spanish Ambassador Don Juan de Miralles and relocated his family to Whitehall, the family's plantation near Do-

ver, Delaware. That same year, Chew sold Cliveden to Blair McClenachan for £2500, not including a mortgage of £3400.³³ The sale of Cliveden marked for Chew the beginning of a period of self-imposed political exile that lasted for much of the 1780s.

By 1790, however, Chew's house arrest seemed a distant memory. Now in his late 60s, he returned to Philadelphia and at once resumed his legal career. Chew's remarkably keen legal judgment proved as useful to the new federal government in the aftermath of the war as it had to the British government prior to conflict. In 1790, the new government appointed Chew President of the High Court of Errors and Appeals of Pennsylvania. Chew honorably held that office until his retirement in 1806.

In the summer of 1793, yellow fever returned to Philadelphia and appeared more lethal than it had in 1762 when the epidemic inspired Cliveden's construction. Recognizing the severity of the epidemics, Chew searched for available countryseats to provide shelter for his family. There is little record of how or when negotiations between Chew and McClenachan occurred. Nevertheless, a letter from Chew to Benjamin Jr. dated April 15, 1797 reads: "Mr. McClenachan having proposed the making of an allowance of £100 for the deficiency of 1-3/4 acres, I closed with him yesterday. Humphreys is now preparing the Deeds and they will be executed this afternoon or on Monday."³⁴

Sometime around April 1797, Chew repurchased Cliveden from McClenachan for a whopping price of £8376.13.10.³⁵ With what seem like mixed emotions, Chew wrote to his brother-in-law Edward Tilghman, Sr., "I have bought back Cliveden, but it is in such dilapidated condition that it will take a small fortune to restore it."³⁶ Despite the money required to reclaim and restore Chew's mansion, Cliveden proved critical to the Chew family's survival during the yellow fever epidemics of the 1790s. Throughout the course of that decade, the Chews took

shelter at Cliveden from early June to late October to avoid the terrible sickness that spawned in the city in the heart of summer.

In a letter dated April 15, 1797, Katherine Banning Chew wrote to her husband, Benjamin Jr., celebrating Cliveden's tremendous health benefits:

"With respect to Cliveden your Father writes all desired arrangements wait your return. If we make it a permanent residence I know that certain inconvenience will arise. All that may occur to myself I shall make light of so delightful will be its advantages, viz: Health, Peace & Competence! The first year no doubt may to you I fear bring some fatigue. Ever after I hope all will be made easy."³⁷

In a November 1, 1798 letter, Benjamin Jr. joyfully informed his friends in England that the Chews were happy and well:

"Happily all my family are safe, having repurchased to the family a favorite seat built by my Father most healthily situated a little more than 7 miles from the City and sold by him 20 years ago. I have occupied it since the Spring of last year and it has fortunately proved an asylum for my Father, Mother, sisters, and ourselves making up the daily roll call to our different tables of 27 in number besides our visiting friends and occasional hirelings. No complaint has occurred among us but the keenness of appetite after our usual hour of meals was transgressed... The dear partner of my life is with me and that besides three glorious boys I am in daily expectation of the presentation of another. My Father, Mother, and my four unmarried sisters under my roof and in health, I now find abundant cause to call forth all my gratitude for the blessings I enjoy. They are manifold."³⁸

Chew and his family were among a minority of fortunate individuals to possess both the means of transportation and the adequate refuge to escape yellow fever's reach. Chew's 1797 repurchase of Clive-

den marked one of his most strategic and sensible expenditures. When, on July 23, yellow fever returned to Philadelphia, Cliveden proved enormously useful as a safe haven for the family. In September 1797 or 1798 at Cliveden—year not given—Harriet Chew wrote to her sister, Sarah Chew Galloway, at Tulip Hill, eloquently encapsulating the moroseness of the time: “The mortality in our city increases in so dreadful a degree that we hear and shudder at the account every succeeding evening brings of the extreme losses of the day, and no one can tell where it will stop or what remedies can be effectually adopted. Our principal hopes of relief rest in the blessing of a change in the weather and an early frost.”³⁹

In *Philadelphia and Its People in Maps: The 1790s*, Billy G. Smith and Paul Sivitz illustrate Philadelphia’s residential patterns by socioeconomic class. In Image 4, the map’s green dots represent the city’s merchants and red dots represent the city’s laborers. The former, wealthier group tended to settle on Market Street and along the wharves of the Delaware River, where commercial trade proved the most fruitful. The latter and larger occupational group of laborers often established homes in the northern, southern, and western parts of the city. Laborers typically rented small, inexpensive quarters, which they shared with their families. The city’s poorest individuals were likely condensed in Hell Town, an area notorious for its high concentration of fugitive slaves, servants, prostitutes, homeless, and the mentally insane.⁴⁰

Unsurprisingly, when yellow fever epidemics erupted in 1793, 1797, 1798, and 1799, affliction was class specific. The disease struck hardest where the city’s poorest people lived, especially near the northern wharves and in Hell Town. Philadelphia’s penurious neighborhoods provided ideal spawning places for the *Aedes aegypti*, the type of mosquitoes that transmitted yellow fever. Chew and his elite counterparts were fortunate enough to possess both ve-



Image 4. Billy G. Smith and Paul Sivitz, “Philadelphia and Its People in Maps: The 1790s, Residential Patterns by Class” Encyclopedia of Greater Philadelphia, 2012, <<http://philadelphiaencyclopedia.org/archive/philadelphia-and-its-people-in-maps-the-1790s/>>.

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hicles that mobilized them and countryside to which they sought shelter. In 1794, publisher Mathew Carey wrote, “For some weeks, carts, wagons, coaches and chairs were almost constantly transporting families and furniture to the country in every direction.”⁴¹ Yellow fever, Carey continued, “had been dreadfully destructive among the poor. It is very probable that at least seven eighths of the number of the dead, was of that class.”⁴² Such was the case that as Philadelphia’s elite evacuated to their summer estates, the city’s laborers, homeless, handicapped, and mentally ill too often found themselves stranded in a muggy and



Image 5. Billy G. Smith and Paul Sivitz, “Philadelphia and Its People in Maps: The 1790s, Yellow Fever Epidemic, 1793” Encyclopedia of Greater Philadelphia, 2012, <<http://philadelphiaencyclopedia.org/archive/philadelphia-and-its-people-in-maps-the-1790s/>>.

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morbidly urban jungle. The map featured in Image 5 illustrates the class-specific nature of yellow fever in dramatic clarity.

II. Advancement through Exploitation

Combined with his pattern of conspicuous consumption, Chew’s economic vitality, which resulted directly from his exploitation of enslaved laborers, reinforced his dominant position in Philadelphia’s high society. Chew profited enormously from owning numerous plantations in Virginia, Maryland, and Delaware, where enslaved people provided the workforce to cultivate commercial crops. Chew also used slaves as domestic laborers in his various homes in Pennsylvania. Prior to the passage of the Gradual Abolition Act in 1780, numerous elite families in Philadelphia owned slaves and servants. Chew, however, superseded his slaveholding neighbors both in the number of slaves whom he owned and in the length of time that he maintained ownership. As late as 1806, *The Testament and Last Will of Benjamin Chew*, written on April 1, listed “my negroes”: George, Jesse, Harry, Sarah, with her children, and a boy, David, who was to be freed at twenty-eight years of age.⁴³ Chew owned slaves from the

time of his birth to the time of his death, and in that sense, the peculiar institution defined both his professional and personal life.

Richard Allen, founder of the African Methodist Episcopal Church, wrote in the first sentence of his autobiography: “I was born in the year of our Lord 1760, on February 14th, a slave to Benjamin Chew, of Philadelphia.”⁴⁴ Allen then describes the sale of his family—mother, father, and three siblings—“into Delaware state, near Dover,” declaring that he was one of “Stoke-

len’s manumission papers provide conclusive evidence that Stokeley Sturgis was his master.⁴⁷ It is unsurprising that Chew sold Allen to Sturgis in 1768. Sturgis lived no more than a mile from Whitehall, Chew’s 1,000-acre plantation in Kent County, Delaware. When Sturgis encountered financial trouble in the 1770s and 1780s, Chew loaned large sums money to his neighbor.⁴⁸ And although Sturgis purchased his farm in 1754, the same year that Chew moved to Philadelphia,⁴⁹ the two men presumably

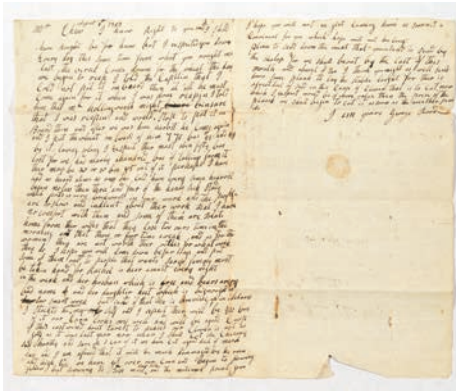


Image 7. George Ford to Benjamin Chew, Kent County, August 3, 1796, in HSP, Chew Papers, Series 2, Correspondence. (DAMS 6071, image 7)
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at Whitehall was rather limited. In many cases, Ford complained to Chew about a rapidly deteriorating work environment at the plantation. For example, in a letter dated April 26, 1795, he wrote to Chew requesting additional supplies for the slaves: “The Boys are so naked I Cant git much work out of them.”⁵² Then, in a letter dated August 3, 1797 (see Image 7), Ford disparaged the slaves’ growing indolence: “The people are so slow and indlent about ther work that I have no comfort with them and some of them are solate home from ther wives that they lose two ours time in the morning and that three or four times a weak and as for the women they are not worth ther vitles for what work they do. Rachel is hear amust every night in the weak and her husban which is free and bears avery bad name.”⁵³

Despite Chew’s lack of direct involvement at Whitehall, financially, he was as entangled as ever with the slave trade. Chew extracted enormous profits from the commercial crops that enslaved laborers produced at Whitehall. Chew’s younger brother, Samuel, kept inventories from his Maryland plantations attesting to the tremendous capital that substantial plantations yielded. Registered in 1812, Samuel

CHEW PROFITED ENORMOUSLY FROM OWNING NUMEROUS PLANTATIONS IN VIRGINIA, MARYLAND, AND DELAWARE, WHERE ENSLAVED PEOPLE PROVIDED THE WORKFORCE TO CULTIVATE COMMERCIAL CROPS.

ley’s Negroes.”⁴⁵ Records confirm that Chew sold Allen to Stokeley Sturgis, a struggling planter whose two hundred acre farm sat about six miles northeast of Dover.⁴⁶ Al-

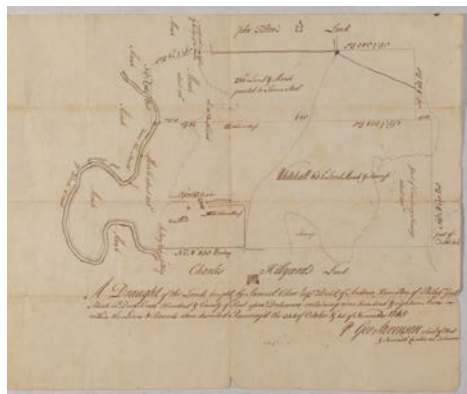


Image 6. Illustration of Whitehall Plantation in Delaware, in HSP, Chew Papers, Series 22, Delaware Land Papers. (DAMS 6259, image 1)

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stayed in relatively close contact. Recognized in Kent County as one of the region’s most powerful planters, Chew continued to visit Whitehall for years, transporting slaves whom he bought and sold between his various homes.⁵⁰ Sarah Chew’s April 22, 1786 letter to her husband, John Galloway, captures the casualness with which her father regularly exchanged human property: “one, two or three valuable negro men that he [Benjamin Chew] would wish to give if the laws of Maryland will admit of it.”⁵¹

Chew took ownership of the Whitehall plantation in 1760. Image 8 illustrates a survey of Whitehall’s 918 acres detailing the locations of the tobacco houses and “negro quarters.” From 1789-1797, Benjamin Chew employed George Ford as Whitehall’s overseer. Letters from Ford to Chew suggest that at least in the last decade of the eighteenth century, Chew’s involvement

Chew's records further reveal the inhumanity with which slaveholders handled their human property. Each slave represented an item of property worth a specific monetary value that depended on the slave's age and physical ability. Samuel's inventories

Mr Chew August 26 1796
 I received your letter by mail and should
 have sent you a letter by him but I was down the
 Creek with Mr Samuel Chew that day and
 along before from our landing and went across
 to the house I expect for we did not come across there
 the wheat that was left in the barn I sold
 for two dollars a bus mark hay we have got
 about 30 stacks the season has bin very much a
 gainst us or we could have got more our corn
 is very good the buck birds has bin very bad on
 it this dull weather we ready for seeding if I
 could get good day to get out our seed wheat
 but I expect to be saving yarrow next week
 and sowing wheat to my wife has come
 to her 181 greatly the family are all well
 at present I am yours George Ford

Image 8. George Ford to Benjamin Chew, Kent County, August 26, 1796, in HSP, Chew Papers, Series 2, Correspondence. (DAMS 6071, image 32)
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 The Historical Society of Pennsylvania

list by name the price of each slave who belonged to his estate. Included among the slaves were several other types of property such as sugar, meat, and fabric, items apparently considered to be on a par with human lives. Samuel's records suggest both the heartlessness with which slaveholders regarded their human property and the vastness of the profits that slave labor generated. In one inventory, the total value of Samuel's estate is listed as \$42,800.10,⁵⁴ a sum that today is larger than \$750,000.

On August 26, 1796, overseer Ford again contacted Chew, apologizing for not writing to him earlier (see Image 8). A troublesome situation sent Ford chasing "down the Creek after Mr Samuel Chew negors that runaway from him."⁵⁵ A lifelong slaveholder, Chew was accustomed to handling slave runaways and the paper trails that subsequently followed. On January 19, 1778, Benjamin Chew Jr. wrote to his father, updating Chew about a runaway slave named Will:

"Ned arrived here...in Search of Mr. Bennet Chew's Negroes. he came up by Permission from Col. Duff...he obtained most of the Negroes [and] has sent some of them to their Plantation, His Fortune was not single, your Man Aaron that went off from my Uncle Samls Tired of his Frolick came voluntarily [and] solicited for his Return to his Master—he was immediately upon my Application discharged from the Service in which he was employed and ordered into my possession, he now waits an Opportunity of going down—Will, I fear has made his Escape to some other Country but the Hardships he must experience from a different Way of living than that in your Employ, will sufficiently punish his Ingratitude."⁵⁶

Benjamin Chew Jr. explicitly stated that he believed the slave, Will, would experience greater hardships from the outside world than as a slave of Chew. La Rochefoucauld-Liancourt's description of the elder Benjamin suggests that his racial attitude was less than tolerant. "He [Benjamin Chew] rather seems to me to have some of the prejudices common to owners of slaves."⁵⁷ This image of Chew contrasts starkly to that drawn of him in Joseph Dennie's 1811 edition of *The Port Folio*, which considers Chew "a decided enemy of oppression in every form, and actuated by an unconquerable love of freedom."⁵⁸

Chew Jr. presumably learned from his father that when dealing with the fragility of human property, it is often advantageous

to detach from all emotional involvement. Chew Jr. and his father shared the prejudices common to slaveholders. They conceived of slaves, not as people, but as property, inferior to and unworthy of the human status. They kept lists the slaves at Whitehall, their foot measurements, and corresponding shoe sizes.⁵⁹ It is not surprising that Chew Jr. itemized his slaves as if quantifying his food supply. Chew Jr. was raised behind a lens of institutionalized prejudice, in an environment economically dependent on slavery. In such an environment, slavery appeared to be a natural and even necessary component of life for both the younger and elder Chew.

On the evening of January 20, 1810, Benjamin Chew died peacefully at his beloved countryseat, Cliveden. His tombstone stands erect at St. Peter's Churchyard commemorating in a succinct epitaph the legacy of an extraordinary individual. During his professional life, Chew was honored to interpret Pennsylvania's provincial and commonwealth constitutions. He made fundamental contributions to the political culture that materialized both before and after the American Revolution. His tremendous wealth, which derived from the exploitation of enslaved labor, enabled his habit of conspicuous consumption. Throughout his life, Chew expressed a lust for power through the direct ownership of both human and non-human property. He regularly imported adornments from England intended to enhance his physical appearance and frequently purchased enslaved laborers meant to facilitate his household functionality and cultivate his commercial crops. Over the last third of the eighteenth century, Chew, in accordance with Philadelphia's elite families, accumulated a disproportional amount of the city's wealth. As Chew and his elite counterparts bolstered their wealth and augmented their economic power, they simultaneously worked to accentuate class differences and stratify the socioeconomic structure that came to define post-revolutionary Philadelphia.

TRUE LOVE AMIDST APPARENT MANIPULATION

In the novel Kiss of the Spider Woman by Manuel Puig, Luis Molina and Valentin Arregui are cellmates in a South American prison. After many months, they develop a relationship and come to love and respect one another. However, both men want something from the other, and the novel calls into question whether the cellmates truly come to love each other, or if they merely pretend to love to satisfy their own personal needs. This essay argues that the men truly fall in love, ultimately putting their feelings before personal motives.

JULIA
BRESSLER



Rust
Allison Motola

In Manuel Puig's novel, *Kiss Of The Spider Woman*, the two protagonists, Molina and Valentin, become enthralled in stories of fantasy in order to escape the hardships of their realities. Molina and Valentin, once subjected to the outside world's norms and stereotypes, were initially unable to see how trivial their ignorance had been when they were fully immersed in their own selfish problems. These characters become more in touch with their true emotions; their subsequent actions come as a result of Molina and Valentin gaining a deep understanding of each other, rather than an apparent manipulation of each other, to achieve goals outside of the prison. The two characters were able to rid themselves of the negative illustrations society had cast upon their lives, therefore, also ridding themselves of prior selfish motives. The two start a prison sentence together as very dif-

ferent people, with a lack of acceptance of each other. However, as the two inmates spend more time together, Valentin listens to Molina narrate melodramas, and they soon realize that it is rather easy to let their guards down when they are free to explore what the privacy of their environment offers them. Both characters soon come to realize that the cell in which they live can physically confine them, but it cannot limit what they can become, and the validation they both learn to give one another. This understanding frees their self-seeking egos into a selfless love where their imaginations unlock the prison doors that surround them.

Puig's readers are conflicted as to Molina and Valentin's true motives in this text. When the reader discovers that there is a possibility throughout the entire novel that both characters are acting on their own selfish desires, some are inclined to question whether the two men ever really loved each other or developed an intense connectedness at all. The reader learns that the warden asks Molina to obtain information on Valentin during their time together in the cell that

the warden would use against Valentin. All Molina needs to do is grow close enough to Valentin so that he learns to trust Molina, and then Molina is granted freedom. Valentin also seems to gain something from

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this friendship with Molina when Molina carries on Valentin's ideology through the Marxist movement, once he is released from prison. Some argue that this might have been Valentin's intention all along when he was befriending Molina. Although Puig leaves the characters' motives up to the interpretation of the reader, there is strong ev-

idence to suggest that Molina and Valentin leave these selfish incentives behind once they begin to really understand and accept each other. As Molina tells stories of fantasy worlds, both men become so immersed in the imaginary world that they forget about the world outside, and thus rid themselves of the pressures that once devoured them. This allows them to discard their previous yearnings to conform to the corrupt antics that had once controlled their lives, no longer allowing themselves to connect to others who are trapped in a vortex of distortion.

Valentin lived by his Marxist views before he was put in prison. He did everything to show his allegiance to the cause, and as a result his views about homosexuality were that of rejection and disgust. Therefore, from the beginning of the novel, Molina symbolizes the very thing that Valentin fears. Valentin, initially, does not understand Molina's sexual orientation, and constantly taunts Molina for his life choice. Molina is a homosexual window dresser, and Valentin is initially inclined not to accept Molina's desire to associate himself with femininity. Molina, originally named Luis Alberto Molino, adopts the name Molina to appear more feminine. To Valentin, being associated with femininity, or having his masculinity questioned in any way, is embarrassing and intolerable. Valentin tells Molina after he finishes narrating the first story that, "[he's] sorry because [he's] become attached to the characters"¹ When Molina responds by saying that Valentin might just have a heart after all, Valentin replies that his heart's interest in these stories is more like a weakness. It is clear that Valentin relies more on logic and reasoning than on feelings from the heart because he grew up believing a "real man" was one that hides his emotions, and always maintains a cold and detached exterior.

Valentin's first negative reaction to the melodramas Molina retells is tangible for the reader; these stories depict female characters that stray from the norm and express

more control over their male counterparts. For example, in Molina's first story, the "panther woman" is represented as animalistic, and acts as a serious threat to her husband. According to Pinet, "Valentin, particularly at first, finds these females outlandish and distasteful: they are deviants from the mother/wife figure he has been socialized to believe in. He likes the unthreatening Jane Randolph character, the conventional girl-next door type. When a woman begins to threaten him, he drops her (see his relationship with Marta.)"² Valentin allows himself to give up his one true love, Marta, for the Marxist cause he wholeheartedly believed in before becoming imprisoned. As Pinet explains, "Love relationships with women must come second to the revolution because, as a dangerous distraction, they pose a threat to it."³ This is further emphasized when Valentin explains to Molina, "There's no way I can live for the moment, because my life is dedicated to political struggle, you know, political action, let's call it."⁴ Afraid of the extremity of his feelings for Marta, Valentin forsakes her, emphasizing that he will go to any length to bury his emotions below the surface; in doing so, he appears to be a "real man" by society's standards.

It is obvious, therefore, that Valentin is the antithesis of Molina, who not only expresses his emotions outwardly in every aspect, but would also rather align himself with the female gender than his male gender given at birth. In the beginning, Valentin does not hesitate to explain to Molina why he is a disgrace to society. At one point Molina asks, "And what's so bad about being soft like a woman? Why is it men or whoever, some poor bastard, some queen, can't be sensitive too, if he's got a mind to?" Valentin responds, "I don't know, but sometimes that kind of behavior can get in a man's way."⁵ Zimmerman further highlights this notion by explaining, "For Valentin, at least early on in the novel, gender categories are clearly defined, and typically feminine characteristics 'can get in a man's way:' being sensitive,

even becoming 'attached to the characters' in a film is an expression of undesirable weakness that makes Valentin feel out of control."⁶ Valentin, at this stage in his friendship with Molina, believes that women act solely in relation to men. Men cannot be too sensitive because women already possess this characteristic, and furthermore, showing too much of one's true feelings can weaken a man. Valentin, consequently, believes Molina is weak, and logically the reader can assume from this idea that Valentin would not see Molina as a candidate to carry out the Marxist cause, as the cause can only succeed, in Valentin's eyes, with strong, manly men at the forefront. It is explicit, therefore, that Valentin does not try to use and get close to Molina from the beginning in order to recruit him to the cause.

Ultimately, it is only Molina who is able to break Valentin's emotional barriers. As Molina tells his movie-stories, Valentin begins to escape into these fantastic worlds where his emotions are welcome to run free for the first time. Ironically, the prison offers Valentin a safe space where no one else can judge him, as he decides to share his newfound empathy. Valentin lets go of his inhibitions, and finally lets his guard down. Molina, who has always embraced his homosexuality, proves to Valentin that one is freer when they can get in touch with their true emotions. After being able to escape into the imaginary worlds of the movie-stories, Valentin begins to fall in love with Molina; instead of abandoning him like he did to Marta, Valentin engages further in the very relationships which he had once feared. Valentin demonstrates his acceptance and love for Molina, as he participates in physical acts with Molina, and begins to stop criticizing Molina's life choices by the end. Valentin even tells Molina, "I just mean that if you like something, that makes me happy... because you were nice to me, and I'm grateful. And knowing that something made you feel good...it's a relief to me."⁷ Valentin wants to make Mo-

lina happy because knowing that his friend is happy satisfies his own desires. The reader can only acknowledge this love as authentic because Valentin has given up on relationships before, submitting to his prejudicial and narrow-minded views. However, this time, with Molina, Valentin acts on his passions rather than hides them and, therefore, it is evident that Valentin's actions are pure.

Molina's actions, similarly, affirm that he has ultimately departed from his initial planned deceit, and sincerely cares about Valentin. The two men acknowledge that they share a love of the melodramatic worlds portrayed in films, and they wish to mirror the actors' connectedness the lovers in these films feel, in their own cell, and in their own lives. As Cohen explains, "Just as frame and enclosed tale converge, so Molina and Valentin converge, physically and ideologically. After their first sexual contact, Molina reaches for the mole on his forehead. When Valentin reminds him that it is he, Valentin, who has the mole, Molina says, 'Mmm. I know. But I put my hand to my forehead, to feel the mole that...I haven't got...It seemed as if I wasn't here at all...like it was you all alone...or like I wasn't me anymore. As if now, somehow...I...were you.'"⁸ The fusion of these two characters underscores the true depth of the bond they have created. Molina feels so connected to Valentin, and because he is now freed from all outside pressures, he no longer feels only wrapped up in himself anymore. If, at this point, Molina was still considering using information against Valentin, he would be acting on his own selfish motives, and his own guilt would weigh heavily on his conscience. However, it is clear here, that Molina is not acting on his own behalf anymore because he has learned that true love is giving oneself over to another. His desires are no longer the only desires that matter, because he wishes to blend with Valentin, thus undertaking Valentin's desires as his own. Pinet explains, "The love-making between the two men helps each on the journey back to the self as a whole

person: Valentin toward the *anima* (as Jung termed it), or toward acknowledging the female within himself and integrating it with the male, and Molina toward the *animus*, acknowledging the male self and reintegrat-

WITH MOLINA, VALENTIN ACTS ON HIS PASSIONS RATHER THAN HIDES THEM AND, THEREFORE, IT IS EVIDENT THAT VALENTIN'S ACTIONS ARE PURE.

ing it with the female."⁹ The two men are no longer complete without the existence of the other. In Molina's eyes, he and Valentin are now one; for Molina to contribute to Valentin's imprisonment in any way would inescapably result in Molina's restraint.

The world of melodrama and fantasy that Molina references and reenacts throughout the novel provides Molina and Valentin with the hopeful promise of an opportunity to escape society's precedents that had once rigidly confined them. In their cell, these characters are able to be themselves without anyone judging them or holding them accountable for rules that they choose to stray from. When Molina and Valentin first enter the prison, they both practiced ignorance rather than acceptance because the world outside the prison accentuated the notion that the only way to fit in was to stay close to those who were like you, and to avoid experiencing discrimination from those who did not share the same views. Pinet echoes this

same idea as she strives to prove in her article that, "Our natural, 'liberal' tendencies are to reach out to others, to stress sameness rather than difference. But it is only by respecting and appreciating difference that we can come to a true understanding of other cultures and peoples."¹⁰ Molina and Valentin learn to do just this: respect and appreciate the differences between the two of them, and as a result, both characters are able to reach a level of happiness that they never knew existed when they were following the outside world's allegiance to sameness. As the characters live out their true desires, the reader is able to attain a powerful lesson, as he/she observes what it really means to develop such a love for someone else that nothing else matters. Consequently, the reader comes to deem it infeasible that these two men, by the end of the novel, have any intentions that are not pure.

Pinet underscores this very understanding when she writes, "Valentin tells Molina

demonstrates this lesson to Valentin when he takes care of him after he has eaten contaminated food and cleans him up after diarrhea. This nurturing, loving man does not wish his friend to feel reduced and degraded, and does what is in his power to prevent it."¹¹ Again, Valentin clearly does not plan to take advantage of Molina because Valentin always saw himself as this "real man," and therefore, he would never try to "abuse" another person because that would be contradictory to his beliefs. The reader recognizes the true effect that these men had on each other however, when Molina takes this advice and manifests it in his relationship with, the very person who offered it to him, Valentin. If Molina was only getting close to Valentin in order to eventually exploit him, it would essentially be a waste of Molina's time to take care of Valentin, as someone he "does not care about." Furthermore, Molina internalizes what Valentin's advice means to Valentin, and Molina does "everything

any pain, whether emotional or physical. This is significant for the reader to understand because if Molina were only out to do Valentin an injustice, he would not have helped him at all, and would have yielded his previous intolerance of those who are different from him, particularly Valentin.

Valentin and Molina's submission to their intrinsic fantasies, when the outside world becomes trivial, enables them to change completely into satisfied and self-realized people. The love they develop for each other serves to justify that genuine caring for another being can breed significant progress when considering an individual's attitude toward the world and the people around him or her. The protagonists become fully enveloped in their life within the prison, shedding all previous prejudices, as what lied beneath these prejudices, the desire to love and be loved, surfaces. Although, to most people a prison appears to represent a limiting and depressing environment, one that confines its inhabitants; in this novel, the prison acts as a liberating agent for cellmates Molina and Valentin, as they transform into better, more tolerant adaptations of themselves. As a result, they transpire into characters of their own new version of reality. Even before the characters fully evolve, Molina is able to realize the advantage of retreating from real life, exemplified as he explains to Valentin, "...let me escape from reality once in a while because why should I let myself get more depressed than I am?"¹² Earlier, Molina also expresses this yearning for an escape as he reflects on his job, "Being a window dresser all day, enjoyable as it is, when the day's finished, sometimes you begin to ask yourself what's is all about, and you feel kind of empty inside."¹³ Molina acknowledges that although a person can be somewhat happy, sometimes life is not enough to satisfy our desires.

Consequently, Pinet's comment regarding Puig's method of employing the melodramas in this text, rings true when she states, "First of all, he uses the movie-stories

THE FANTASY WORLD IN WHICH THE
PRISON FOSTERS IS, NOT ONLY A PLACE
WHERE THESE CHARACTERS ARE THE
HAPPIEST THEY HAVE EVER BEEN, BUT ALSO,
MORE IMPORTANTLY, IT IS A PLACE THAT
ONLY EXISTS IN THE IMAGINARY WORLD.
IRONICALLY, THROUGH IMAGINATION,
THEIR PERSONAS BECOME MORE REAL,
AS THEY LEARN TO EMBRACE
TRUE FEELINGS AND EMOTIONS.

that he should never let himself be abused by anyone and that a "real" man would never let the person next to him feel exploited. However, ironically it is Molina who actually

in his power" to help Valentin still feel as if he is a "real man." Molina overtly exhibits that he cares deeply about Valentin, and that he wishes to protect his friend from

as a way of survival: he creates that crucial alternative world that allows the prisoners to dissociate from their horrible conditions. Secondly, and even more importantly, he changes the movie-stories in the retelling and draws upon them for his own ends. Ultimately...rise above the victimization, [and] are even capable of destroying the existing oppressive structure."¹⁴ Puig utilizes the movie-stories in his novel to exemplify for the reader, as well as for the characters, that those who have been discriminated against are capable of rising from their sorrow to evolve into something greater than what could have ever been envisioned if they were left in the "free world." Through the illustrations of these particular characters (men who have been discriminated against either for their sexual orientation or for their political views), Puig wishes to prove through the characters' creation of the imaginary world, that people can find happiness amidst the backdrop of prejudice. Just like Puig "changes the movie-stories in the retelling," Molina and Valentin similarly change the perspective of their world to eradicate the "existing oppressive structure" personified by the prison. In doing this, Puig represents the essential idea that these characters share something so special: a world in which they are free from persecution and free to be with each other; something so special that it is impossible to mirror, that only the sincerest friendship could permit something so perfect to flourish.

It is transparent from these reflections that these men were not completely happy before meeting each other. Therefore readers must consider, that if Molina and Valentin were to use each other for their own selfish motives, they would be consequently abandoning any possibility of living the life they have just discovered: a life in which they can escape into fantasy, and can subsequently relinquish all the responsibilities of their own life that no longer matter to them, and had only ever restrained them. The fantasy world in which the prison fosters is, not

only a place where these characters are the happiest they have ever been, but also, more importantly, it is a place that only exists in the imaginary world. Ironically, through

ends and he must reenter the "real world." Once Molina re-introduces himself into society, it quickly becomes obvious that the real world cannot shelter him from harm

AS THE CHARACTERS LIVE OUT THEIR TRUE DESIRES, THE READER IS ABLE TO ATTAIN A POWERFUL LESSON, AS HE/SHE OBSERVES WHAT IT REALLY MEANS TO DEVELOP SUCH A LOVE FOR SOMEONE ELSE THAT NOTHING ELSE MATTERS.

imagination, their personas become more real, as they learn to embrace true feelings and emotions. More specifically to the argument, Molina and Valentin yield fully to the world within the prison, so much so, that whatever happens outside of the prison no longer holds any bearing in their minds. The men do not have to succumb to outside pressures, and they do not even have to consider the possible consequences of disregarding every aspect of their previous lives. Molina and Valentin are now living solely for themselves, and therefore, the reader cannot identify their actions as anything but unadulterated and unwavering. Pinet further maintains this thought when she writes, "Thus, on their desert island, the men appear to attain reconciliation and integration."¹⁵ Molina and Valentin have grasped sensitivity when it comes to those who are different, and have integrated this lesson into their new world. They now not only allow for acceptance to flourish between them, but also, they resonate this change in their willingness to renounce all the conditions of their old life they had once conceived necessary and essential, for each other.

After living together in their own fantasy world for six months, Molina's sentence

the way that the prison and its fantastical elements had. It is necessary to stress that Molina grew close enough to Valentin to have enough information to give to the warden but he does not do this. Instead, Molina offers to carry out actions in accordance with the Marxist cause because Valentin cannot act from prison. Molina does not have to join the cause, but it is clear he does so because he is aware how much it means to Valentin, and therefore, it is important to Molina as well. Here, again, it is evident that the two men have joined into one, as Valentin's beliefs have become assimilated into Molina. Upon being released from prison, Molina only enjoys this physical freedom for a short time before he is shot and killed. Valentin also experiences grief quickly when prison officials beat him to near death.

In order to live the few moments of life he has left in peace, Valentin reverts back to fantasy in order to avoid life's real hardships. In his dream-like state, Valentin imagines a conversation with Marta in which imaginary Marta responds, "Yes, this is a dream and we're talking together, so even if you fall asleep you don't have to be afraid, and I think now that nothing is ever going to separate us again, because we've realized

the most difficult thing of all...That I live deep inside your thought and so I'll always remain with you, you'll never be alone."¹⁶ This highlights the fact that Valentin yearns for fantasy because it is only in an alternate world, one that bears no resemblance to reality, that he does not feel alone; it is only in a fictional world that he feels free to personify a better construction of himself. In an imaginary world, those he loves never leave him, never judge him, and can provide him with eternal happiness and satisfaction. The only person to fully provide Valentin with this eternal happiness was Molina, and with him gone, Valentin is left alone to face the real world that him and Molina had tried so hard to escape. With Molina dead and Valentin trapped in this world, Molina can in a sense resemble the spider woman, indirectly and unintentionally imprisoning Valentin in his web. This is the issue, "Puig addresses in the rest of the novel: What happens when the men are parted, leave the "desert island," and each must face reality alone? Puig knows very well that, whereas theory is one thing, reality is quite another and often messy and ambiguous."¹⁷ Molina's death simultaneously crumbles the fantasy world the two men shared, leaving Valentin alone and trapped in a web in which he cannot escape.

Valentin cannot liberate himself by fleeing to the imaginary world because Molina was the only other person who could prove its existence. and as a result, Molina's death hampers Valentin's happiness, as it restrains him to the real world. This point is underscored as Zimmerman writes: "As Valentine observes, Molina is "the spider woman, that traps men in her web" as story teller, Molina has exerted considerable control in seducing his cellmate. Nevertheless, in the end, it is Molina himself who is seduced by his own movie stories, trapped in the threads of a rigid script."¹⁸ This quote also draws attention to the fact that, although to some readers, it initially appears as if Molina is trying to seduce Valentin with these

melodramas in hopes of gaining Valentin's trust, but in actuality, the stories ironically end up seducing both of the prisoners, as the purpose of the stories is rooted in good intent. Molina tells the stories, not to take advantage of Valentin, but rather, in hopes that their time in the cell will go faster, although eventually they do not mind spending time together in the prison. In addition, it is essential to recognize that it is not only

WITH MOLINA DEAD AND VALENTIN TRAPPED IN THIS WORLD, MOLINA CAN IN A SENSE RESEMBLE THE SPIDER WOMAN, INDIRECTLY AND UNINTENTIONALLY IMPRISONING VALENTIN IN HIS WEB.

Valentin who is seduced by the melodramas, but also Molina, who yearns for these melodramas just as much as Valentin because these fantasies grant both men escape from the intolerances present in the real world. This "seduction" is seen in a positive light because it provides the men with a fantasy in which they are truly happy, rather than a medium through which Molina and Valentin aim to manipulate each other.

This novel asserts that true love and true friendship can overcome any impediment the real world will often erect that challenges our aspirations and dreams. These

barriers become especially ineffective when a love between two people exceeds real world boundaries. Cohen mentions this point at the forefront of his argument as he describes, "Transcendent love contaminates political committedness, undoing in one stroke both the ideological and the structural web."¹⁹ I will even go a step further to argue that this type of transcendent love not only pollutes political realms, but social dominions as well. This is unmistakable in *Kiss Of The Spider Woman*, as Molina and Valentin's unusual friendship evolves. These characters begin their journey as ignorant, intolerant people and develop into accepting beings, who illustrate that, despite their pasts consumed by hardships and their prejudicial views, they were capable of magnifying their capacity to love even when at odds with the world's curtailing nature. Cohen's excerpt proposes that pure love and understanding, even when it catches those who experience those feelings off guard, can obliterate any prior mal intentions if the connection is profound enough. Valentin incidentally rids himself of the chauvinism regarding homosexuals that his political ideology had ingrained in him, substantiating how his love for Molina triumphs over his "political committedness." Both Molina and Valentin allow a "structural web" to govern their lives, as Valentin fears what would happen if he ever forsook society's norms, while Molina allows injustice to eat away at his confidence. Both men feel limited as aspects of society continuously leave them handicapped and restrained. Once Molina and Valentin give in to their true emotions, these crippling agents no longer generate any influence in their, now satisfied, lives. In compliance with those who contend that Molina and Valentin's relationship is rooted in manipulation, one could admit that Molina and Valentin might have begun their friendship with the goal of hurting one another. However, their friendship ultimately mirrors what Cohen explains as "transcendent love," in

that their love surpasses the initial demands they felt they needed to meet, and without a doubt ripens into a love that is so prevailing it would now withstand the greatest burdens in even the most devastating times.

The characters of this novel are in prison, insinuating that they have done wrong, and therefore, by society's standards, these men would usually be deemed "bad" people, or people that citizens should fear. These pre-conceived notions of the main characters only add to the common belief among readers that Molina and Valentin are likely planning on exploiting each other since they are criminals, and therefore, are untrustworthy. However, the text offers enough evidence to dispel this notion. Firstly, Puig's use of dialogue helps the reader sympathize with the characters because we can acknowledge that they enjoy films and stories just like an average person would, and they have fears and worries just like any other citizen. Similarly, Puig provides the reader with insight into Molina and Valentin's pasts, revealing that these characters have undergone true hardships and have faced extreme adversity, and thus, the reader realizes the prisoners are in prison for less serious reasons than one might have thought. The reader needs to consider these thoughts, not to make excuses for Molina and Valentin, but rather, to exhibit that the reader should not rely on pre-conceived assumptions about these protagonists when examining the unresolved issue of whether or not they both take advantage of each other throughout the novel to achieve their own selfish needs. The problem arises when the reader does make these assumptions, and in doing so, inevitably overlook evidence to suggest Molina and Valentin are acting with pure objectives in mind.

Furthermore, if the reader is able to recognize the untainted relationship between these two characters, then they are subsequently able to appreciate the argument that Molina and Valentin were never "evil" people to begin with. Molina initially agrees

to exploit Valentin because he is offered a pardon as a result, and more importantly, he does not know Valentin at this point. On the other hand, it is still ambiguous as to whether Valentin ever wished to recruit Molina as a defender of the Marxist cause, and whether or not he did, at the end it is exclusively Molina's decision. When reflecting on these ideas, it becomes more apparent that Molina and Valentin's journey together might have primarily been characterized by selfish intentions; however, not only is this supposed claim valueless in describing their true characters, as all people can act selfishly sometimes, but also, what is more tangible and noteworthy when uncovering the truth at the foundation of this argument, is that these characters only displayed these potential, unfavorable actions initially. This is essential because once Molina and Valentin become closer, they both demonstrate growth into better people who are able to represent unfeigned love, hence proving that even seemingly "evil" people can prevail over false impressions.

Molina and Valentin's lives stem from repeated persecution, signified by society's inability to accept them for the people they chose to be: a homosexual and a Marxist revolutionary. As this persecution plagued their every day lives, both Molina and Valentin had no choice but to cede to their incessant fears of the repercussions that they would unavoidably face if they were ever to express their true identities: who they would be if society played no role in their lives. For this reason, it is not surprising that the prison becomes a safe-haven, offering the cellmates the freedom to transcend real world boundaries, as well as, the enmity that reality nurtures. In Molina's first story, the panther woman is, "All wrapped up in herself, lost in that world that she carries inside her, that she's just beginning to discover."²⁰ This emulates the same experience Molina and Valentin undergo as they utilize the solitary sphere, in which they are confined, and its lack of accountability, to expose their in-

nate desires and justify the authenticity of their friendship. The two friends ultimately discover that the real world outside, with its static, intolerant norms, becomes superficial and meaningless when compared to a fantasy that is capable of fusing one with his true self. It is this true self that the reader must consider when determining whether or not these characters exhibit benevolent intentions from the beginning. Molina and Valentin create an environment in which no one else matters, and society's judgments are absent. Therefore, it is unlikely that Molina and Valentin would choose to continue to act in accordance with society's burdens and thus, act on behalf of selfish motives, when the other alternative is to finally be completely and utterly free to explore the uncorrupted, and unequivocally pure nature of love in an unrestricted compass. 📖

SARS AND ITS RESONATING IMPACT ON ASIAN COMMUNITIES

In the midst of the brief yet devastating epidemic of severe acute respiratory syndrome (SARS) in 2008, many individuals were quick to place blame for the rapid spread of the plague across the globe. Once it was discovered that the contagious illness originated in China, critical stigmatizations were immediately fabricated and targeted those of Chinese and Southeast Asian descent; disease carriers were viewed as foreign, impure, and unsanitary people. With the aid of the mass media, the public perspective was influenced and skewed to such an extent that blatant acts of hatred forced Asian communities internationally to be isolated and ostracized. This paper claims that rather than discrimination and alienation, future efforts on attacking plagues should be placed on global collaborative preventative and curative aid.

KEVIN
LEE



Places
Leslie Lockyer

During its existence from 2002 to 2004, severe acute respiratory syndrome (SARS) spread from China to a number of countries around the world. Over 8,000 people were infected by the respiratory disease and 816 innocent lives were claimed.¹ Over this two year timespan, SARS not only physically affected the human population but also rattled the lives of Chinese, Southeast, and East Asian populations on a much deeper psychosocial level. Reflecting on this brief epidemic in regions heavily populated by Asian communities, such as Canada, it is evident that the psychological and social impact inflicted by SARS still resonates today. The manner in which the disease was portrayed by the media and its influence on the perspectives of the general public fostered racial discrimination, alienation, and stigmas that damaged targeted Asian groups around the globe. Animosity translated into numerous hardships which threatened to destroy their quality of life. When all hope seemed to be lost, organized Asian support groups banded together to raise widespread awareness of SARS, its presumed association with Asian communities, and its widespread racial responses.

Diagnosed for the very first time in November 2002, SARS was declared an epidemic in the Foshan municipality of China's Guangdong Province. Initially, the Chinese government decided to follow a path of silence and failed to publicize the outbreak.² The lack of attention paid to the soon-to-be epidemic allowed SARS to grow and spread unhindered through the food supply. Traditionally, a nocturnal species of mammalian felines known as civet cats were considered a delicacy in the province. Served in many restaurants in the Chinese province, the cats were believed to be carriers of SARS from the wild.³ Close contact between the cats and Chinese during capture and meal

preparation enabled the disease to transfer from the animal to the human population. A few months later, in February 2003, the Chinese Ministry of Health reported over 300 cases of infection, which included five fatalities.⁴ Of those afflicted, approximately one third were employed as professional health care providers.⁵ SARS was confined within China until March 2003, when the large pool of infected healthcare employees created the perfect storm for proliferation.

This monumental moment on the SARS prevalence timeline was marked by the unknowing transportation of the disease across the Chinese borders by a traveling Guangdong native medical professional. In Vietnam, a World Health Organization official named Dr. Carlo Urbani reported several cases of "atypical pneumonia" at the hospital where he was working at the time.⁶ Of these recorded cases, one pertained to a

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Chinese-American businessman who had traveled to Vietnam from China. During his temporary visit to Hong Kong, he had stayed on the ninth floor of the Metropole Hotel. A doctor from the Guangdong Province had also been staying on the same floor.

Prior to his respective visit, the doctor had treated patients diagnosed with SARS in the Guangdong Province and had consequently transported the disease out of China.⁷

A total of twelve guests living on the same floor as this doctor soon became ill. Of the visitors infected, a majority inhabited other regions of the world. Besides the businessman who had taken a flight to Vietnam, those who contracted the disease included a flight attendant from Singapore, a tourist from Toronto, and another resident from Hong Kong.⁸ Due to the prolonged incubation period of SARS in the human body and the resemblance of its symptoms to that of the flu, these individuals were not diagnosed with or treated for SARS. This misinterpretation permitted the disease to continue spreading to the patients' families, as well as to other medical personnel. Shortly thereafter, Canada and Singapore reported cases of SARS to the World Health Organization.⁹ This widespread global affliction caused the World Health Organization to issue a global alert on March 12, 2003.¹⁰ Over the course of its lifetime, the illness disseminated to more than two dozen countries in Asia, Europe, North America, and South America.

The disease's ability to thrive undetected in China and its rapid dissemination throughout the world from a single location in Hong Kong raised questions about its biological composition. As a new disease, medical science lacked comprehensive knowledge about SARS. Through a collaborative effort by the World Health Organization and eleven premiere laboratories located all across the globe, humankind aimed to identify SARS. Termed SARS-associated coronavirus, or SARS-CoV, the viral infection targeted the respiratory system of its victim.¹¹ Proliferation of this illness was mainly attributed to close contact between individuals. The coronavirus formed in respiratory droplets and was transmitted by coughs and sneezes. These droplets could be discharged up to three feet from the infected host, travel through the air, and settle

on the mucous membranes of the mouth, nose, and eyes of anyone who is within this range.¹² Physical contact between individuals or between shared objects provided viable pathways for the virus to spread to other potential victims.¹³ These respiratory droplets could be deposited on the surface of an object and then touched by healthy individuals. In turn, those individuals might innocently touch their mouths, noses, or eyes and permit the virus to enter the body.

Those unfortunately infected by the SARS coronavirus experienced high fevers of temperatures higher than 100.4°F.¹⁴ Other harmful symptoms consisted of headaches, feelings of discomfort, body aches, diarrhea, dry coughs, respiratory problems, and eventual pneumonia.¹⁵ In terms of its diagnosis, it is still extremely difficult to differentiate the disease from the flu, especially during the flu season.¹⁶ There is yet to be a defined methodology of distinguishing SARS from other respiratory diseases. The only viable means currently being considered is isolation and individual medical treatment. On July 5, 2003, the World Health Organization announced that SARS had been contained within the human population.¹⁷ Although no new cases have been reported, the origins of SARS are still unknown. This poses a continuous danger of re-infection of new strains of the virus from animals to humans, which may lead to another epidemic. With its close resemblance to the flu and its mystified background, the World Health Assembly proclaimed SARS to be the “first severe infectious disease to emerge in the twenty-first century.” Further, they stated that SARS posed a grave threat to “global health security, the livelihood of populations, the functioning of health systems, and the stability and growth of economies.”¹⁸

Unique to this epidemic, SARS not only induced a series of detrimental physical effects, such as claiming a large number of human lives over the span of about a year, but it also prompted immense emotional and psychological effects. Specifically,

Asian communities across the world faced a social crisis instigated by SARS.¹⁹ Mass media portrayed certain Asian populations

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in a derogatory light and fostered racist ideologies. This influential impact from the media generated public panic which transcended into discrimination, alienation, and racial harassment. As a result, individuals faced economic and employment obstacles. Groups of Asian citizens questioned their own personal self-image and longed for a sense of belonging within their respective communities. The widespread chaos produced by the epidemic possessed the potential to unravel the fabric that held together Asian populations. These chronic problems have outlasted the SARS heyday, and organizations are still in active force today to raise awareness of hardships experienced by the Asian populace.

In order to understand the racialization of SARS, Dr. Jian Guan and his colleagues

from the University of Windsor conducted a media analysis to investigate the effects of the SARS outbreak on Chinese, Southeast, and East Asian communities. It is imperative to first focus on how SARS was represented by the media. The timing of the SARS outbreak placed it right before the war in Iraq. Between the months of March and June 2003, over one thousand articles had been written about SARS and published in various popular news magazines, such as *Time*, *Globe and Mail*, and the *National Post*.²⁰ Word selection in all of the articles reflected how the media felt about the disease. Terms such as “deadly,” “fearful,” “mysterious,” and “exotic” were used frequently. In one particular article written in the renowned *Times* described SARS as a “mass-murder” that “terrified the entire planet” despite the fact that there were less than ten deaths recorded globally.²¹ In context, SARS was characterized as a foreign and exotic disease, which in turn hyped its reputation as a lethal disease.²² Panic, insecurity, and anxiety ensued and instilled a sense of paranoia among readers.

To continue intentionally stirring up public hysteria in the selfish interest of viewer ratings during the epidemic, the media also began comparing SARS to other epidemics faced by the human population throughout history.²³ According to the report by Dr. Leung and his colleagues, *CBC News* reported that health officials had compared SARS to the Spanish influenza.²⁴ As soon as SARS was termed an epidemic, broadcasted news stations immediately correlated it with the potent epidemic from 1918. In Canada, *Time* magazine soon published similar types of statements. It reported statistics associating the similar initial low kill rates of about 3% of SARS and the Spanish flu.²⁵ Subsequently, it predicted that SARS would have a similar high infection rate over the long run. It was projected that, like that of the Spanish flu, so many people would be infected that an alleged 20 million people would

die within 18 months.²⁶ Another article in *Times* assumed that SARS possessed the same cunning adaptability as the Spanish influenza. With the ability to be transmitted by airborne means, the authors of the article believed that SARS would be as brutal as the 1918 flu and be able to claim 1 in 60 lives of people on earth.²⁷ Now, almost a decade after its prevalence, it is evident that such statistics were extremely far-fetched.

The media played one final important role in connecting the prevalence of the disease to the Asian population. Continuous references were made to its origin in China. They were simply viewed as the culprits for initiating the spread of this “virulent” disease to the rest of the human population. Numerous Canadian articles published the name of the first patient diagnosed with SARS and even reported the names of her family members. The patient was coined the “superspreader” who carried SARS from Hong Kong to Canada and was deemed responsible for potentially exposing as many as 155 people to the disease.²⁸ *The National Post* collected information made public from prominent healthcare periodicals, such as the *New England Journal of Medicine*. Profiles pertaining to the ethnic backgrounds of SARS patients, as well as their individual cases of infection, were disclosed to the general public.²⁹ Despite the urgency to learn about the source of the disease in order to control its spread, an issue of bioethics was raised in releasing such sensitive patient-related information. This revealing coverage of the SARS patients sparked public anger directed towards the Chinese, Southeast, and East Asian populations. By constantly portraying these particular ethnicities as the sole groups responsible for the SARS epidemic, racial animosity flourished.

Some of the most noticeable visual references to the SARS outbreak were the white masks worn by Asian individuals. This was primarily done to shield themselves from transmitting or contracting the disease through airborne transmission

of the viral respiratory droplets. However, images of the masked Asian faces marked the Chinese, Southeast, and East Asian groups for discrimination and alienation. A wide range of articles, published during the span from March 31 to April 21, 2003, contained a plethora of large printed images of Chinese citizens in Hong Kong wearing surgical masks while conducting their daily routines. Photographs were accompanied by titles threatening the spread of SARS, such as “Will SARS Strike Here?” and “Settlers Quarantined to Contain Disease.”³⁰ In each of these articles published in Canada, images respectively depicted white surgical masks adorned by Chinese women in Hong Kong walking down a street and Chinese children conducting academic studies in a classroom.³¹ These cover page spreads were exaggerated and misleading. They misrepresented overseas areas as Asian communities near readers’ own neighborhoods. By showing images of Asians donning the white masks, the media has enticed the general public to associate the virus to Asians. Related to SARS as a mysterious “Oriental” entity, Asian communities were assumed to be plagued and posed a serious health threat to society.

Although there is a great deal of evidence that suggests that mainstream media intentionally portrayed the Asian population in an extremely negative connotation, there has been a longstanding debate over the validity of the role of mass media in risk communication.³² In many studies conducted about the psychological effects of SARS generated by the media, the general reporting of SARS, as well as other recorded infectious diseases, followed two phases. The first phase identified the outbreak as a rampant, intelligent, and frightening threat, which was clearly evident based on various pieces of literature published during the SARS epidemic.³³ This initially instilled a sense of urgency and anxiety about the prevalence of the disease. The second phase involved the promotion of the idea that the

disease can be contained within an affected population.³⁴ It was postulated that since the Chinese were so “different,” it would remain within the Chinese population. This aided in directing these adverse emotions towards a particular target. As can be perceived, both stages of reporting set the tone for development of stigmatization and discrimination against anyone with an Asian appearance.³⁵

After analysis of the source of the racial discrimination and profiling of the Asian communities in relation to the SARS outbreak, it was imperative to assess the emotional and social damages suffered by Asian groups, specifically in Canada. Through focus groups, interviews, and live testimonials, the authors of a comprehensive psychological study were able to document information detailing how members of the Chinese, Southeast, and East Asian communities were directly affected by the SARS epidemic. Along the way, the authors were also able to gain a better sense of understanding how the media had affected overall perceptions of individual members and communities as a whole. Pervasive public fear, widespread blame of Asian communities, and the resulting racial discrimination were recurring themes prevalent in most of the statements made by interviewed individuals.

Among the conducted interviews, questions arose regarding the objectivity of the reports by the media. There was a widespread concern over how these news stories were portraying the local communities. Specifically, they brought up the constant mapping of the disease from Hong Kong, China to affected areas such as Toronto, Canada. This discussion of the spreading of the disease was a perpetual reminder that the Chinese were to blame. Overall, respondents felt as if they were being continuously attacked. As a result, many voiced that media should take a more responsible role in serving as a resource to the public in providing information about a crisis.³⁶ News organizations should have been more aware of the impact that their representa-

tions of issues have on marginalized groups.

Typically, the public trusts statements made by the media, believing them to be experts on any reported topic. According to respondents in the study, the media generally neglects to consider how historical oppression plays out in social relationships in the midst of their representation of issues and events taking place in the world. Sensationalism seemed to be the omnipresent force which incited an over-exaggeration of the details and distorted the public's vision of the SARS outbreak. This style deprived all news stories of a lucid message which would ideally describe the facts of what had been occurring. Rather than focusing on relief efforts by the government and actions taken to contain the epi-

modes of transportation. In one instance, a respondent provided an account of when he traveled in a subway with his family. Whenever an Asian individual in the subway train coughed, other patrons appeared to be startled. He also stated that, along with his family, he was not welcomed to sit during his trip in the subway. Patrons made a concerted effort to avoid sitting or standing near Asian people in such a confined space. During another episode, the same individual had attempted to board a public transportation bus. Upon stepping onto the bus, the driver inquired about his ethnicity. He simply replied that he was Canadian and proceeded to make his way onto the bus. Instances like those previously mentioned reflect the ignorance of the public and the unnecessary

with the contraction of SARS. Immature comments were also commonplace, such as "As far as I am concerned, the whole community should be locked up," and "I think China was making bio-weapons and SARS was just one virus that escaped."³⁷ Not only was this type of discrimination prevalent in the workplace, but it was also established in the interviewing process when assessing potential new employees. Several instances have occurred where full-time position offers to Asian candidates were rescinded after the outbreak had been reported. No concrete explanation was provided as to the reasoning for the withdrawn offers. Extending to academic life, parents of Asian first-year undergraduate students postponed their children's enrollment to prevent the barrage of racial discrimination.³⁸ All of these cases exemplify the hatred and racial profiling of the entire Asian population during the SARS outbreak. Fueled by the subjective news stories, the public had taken on a malevolent view of nearby Asian individuals. From isolation in the workplace to denied employment opportunities, members of Asian communities faced a variety of hardships that prevented them from accomplishing daily activities.

This inevitably took its toll on the Asian population. The daily fear of being publicly shunned was extremely stressful on the communities.³⁹ Feelings of shame, anger, fear, and depression became prevalent when Asian individuals trekked outside of their homes. They became highly anxious as they were constantly threatened with racial discrimination when interacting with the public.⁴⁰ As a result, they attempted to minimize their risks of being targeted by reducing their travels and preventing oneself from exhibiting any signs of illness in public. Coming to the realization that physical contact with and among Asian people was no longer approved caused a great deal of distress within the local communities. Individuals stopped themselves from sneezing or coughing due to allergies for fear they

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demic, mainstream media chose to simply expose and repeatedly accuse the Asian population of initiating the spread of SARS.

As the media continued to gain the support of its viewers, Asian communities began to experience a dramatic negative shift in its social climate. Canadian individuals of Chinese, Southeast, and East Asian descent faced feelings of alienation, discrimination, and acts of harassment in public. Many testimonials reported being shunned in public spaces, ranging from schools and offices to food establishments and even

discrimination against those from the Asian communities from conducting everyday activities, such as using public transportation.

Similar behavior was observed in the workplace. Testimonials included occasions when Caucasian individuals blatantly pulled their jackets up to cover their faces when in the presence of other Asian coworkers. Others even purchased their own white surgical masks to wear when working with Asian members. Conversations arose regarding home countries, and responses of Asian descent were immediately associated

would be looked down upon by the public.

These cynical views of the Chinese, Southeast, and East Asian members of communities negatively affected all aspects of their societies. Rifts between the Asian and non-Asian population resulted in heavy economic downturns suffered by Asian-related industries and businesses.⁴¹ As the media continued to portray the Asian communities as unsanitary and unhealthy places, patrons avoided regions heavily populated by Asian immigrants. Based on the figures obtained from the comprehensive study conducted by Leung and her colleagues, Asian-owned businesses, especially those located

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in “Chinatowns,” suffered from an estimated 40% to 80% loss of income, depending on the type and location of the particular business.⁴² Local businessmen and women noticed a significant drop in the number of consumers visiting their establishments during the SARS outbreak. Even after the disease had subsided, the paranoia of potentially still being infected yielded no relief to companies deserted during this tough time period. In addition to the fright and anxiety expressed by other ethnicities against the

Chinese, struggles emerged with the Asian communities as they feared contracting the disease by contact with one another. Instead of banding together to fight oppression and the negative racial stigmas, Asian individuals turned against each other as they fought for their own personal well-being.

Hope of a more understanding society did not seem to be anywhere in sight, as even relief organizations were targeted after the SARS epidemic. These nonprofit institutions were perpetually threatened by anonymous members of the general public for attempting to help the hectic lives of the Asian communities. Groups such as the Chinese Canadian National Council and the Asian Community AIDS service endured immense racial ridicule.⁴³ Organizations received hateful letters that denounced them for initiating the outbreak. Countless messages associated the Chinese with rats and pigs and blamed them for living unclean lifestyles. Moreover, there were reports of white Caucasian men creating loud disturbances inside of the organizations’ offices, which in turn deterred Asian members of attending these particular locations for the fear of being scoffed at or even physically attacked. Instances of attacks, vandalism, and threats aimed to suppress the efforts to improve the lives of affected Asian communities. These heinous acts proved to be futile, however, as relief organizations played a powerful role in rectifying the reputation of Chinese, Southeast, and East Asian people.

Naturally, the division between the Asian and non-Asian populations possessed a strong impact on the Asian communities’ self-image and sense of belonging to overall society. The Chinese, Southeast, and Eastern Asian ethnicities suffered both material losses and emotional and psychological damages. The sense of being ostracized and being deemed a “dirty” race takes its toll on a group’s self-esteem, as well as self-identity.⁴⁴ The Asian community once felt at peace and safe living among other non-Asians. However, after the SARS outbreak,

this feeling of security transformed into heightened trepidation. Respondents to interviews and testimonials reported that they were hesitant to leave their homes. Not only were they scared about being denigrated in public, but they were as equally as fearful of contracting the SARS disease. Given the current circumstances, many had realized that SARS was being racialized and they were the sole target of society’s distress.⁴⁵ With the media constantly blaming the Chinese for initiating the spread of the disease, they were convinced and held a burden of being responsible for the outbreak.

This sense of not belonging by the Chinese, Southeast, and Eastern Asian communities was even associated with the terrorist attacks of September 11, 2001.⁴⁶ Similar to that of the Chinese, Southeastern, and East Asian communities during and after the SARS outbreak, all Middle Eastern and South Asian communities were instantaneously stereotyped as terrorists and criminals after this horrific date. Having no way to defend one’s personal identity and being immediately blamed for the deaths of thousands of people essentially destroys the pride and respect one possesses in him/herself and ethnic background. Regardless of the disappearance of the SARS epidemic today, the racial stigmas induced by SARS linger. Severe forms of racism which developed during the prevalence of the SARS epidemic have grown to now become common attitudes towards the Chinese, Southeast, and East Asian communities. Even though the physical disease is capable of being remedied, the detrimental emotional and social effects last forever.

Despite the large volume of hatred and backlash against the Asian communities, some organizations managed to break through the heavy influence of the media and the general public to raise awareness of the SARS crises. In Canada, the Chinese Canadian National Council collaborated with other activists and political figures to raise aware of the prevalence of SARS and its

malignant effects on the members of Asian communities.⁴⁷ The group held a press conference, where they spoke against the harassment and discrimination across the city

at media sources to cover such an event if it was deemed necessary. These community efforts created a supporting voice in the midst of all the media propaganda and

damage to worldwide Asian communities than any induced physical harm. As being termed the spreader of a disease that was completely overhyped by mainstream media, Chinese, Southeast, and East Asian groups suffered emotional trauma while simultaneously experiencing economic and employment. Not only were enemies made with other ethnicities, but the Asian populace was forced to turn among one another as they fought to find a sense of identity and self-belonging in a society that shunned them for being responsible for the SARS outbreak. Fortunately, activist groups were able to obtain a persona to voice their opinions about how unjustified these discriminating acts had become. As a member of Chinese descent, personal episodes and witnessing of acts of discrimination have been fairly similar to those in Canada. Being denigrated and accused of spreading a disease just for being a particular ethnicity is a travesty in itself. Events, ranging from public ridicule to unjustified loss of equal opportunities, should not be experienced by any targeted group of people, regardless of the circumstances. Nevertheless, history seems to repeat itself once again, as the devastation endured by Asian communities can be related to that of the Middle Eastern communities after the terrorist attacks on the World Trade Center. This similar chain of events reflects the considerable influence that mainstream media possesses in sculpting human perceptions of others unlike their own. Only by overcoming superficial stigmas generated by society will individuals from diverse cultures and origins be able to coexist peacefully on this planet. 🏡

EVEN THOUGH THE PHYSICAL DISEASE IS CAPABLE OF BEING REMEDIED, THE DETRIMENTAL EMOTIONAL AND SOCIAL EFFECTS LAST FOREVER.

of Toronto. Correspondents emphasized the presence of a fierce and unwelcoming environment that the inhabitants found themselves living in. Furthermore, they called for an intervention to halt the scapegoating of the Chinese and the other Asian groups in Canada.⁴⁸ Overall, the press conference received a large magnitude of publicity. It was even televised in Hong Kong, which brought further exposure of the social issues overseas to the origin of the disease.

At last, a surge of retaliation had begun to form as the momentum to fight back against the racial discrimination and oppression had gained power. In Canada, the Community Coalition Concerned with SARS was held for the first time on April 14, 2004.⁴⁹ Led by Dr. Ming-Tat Cheung, the Chinese Culture Center devised an entire campaign to assist communities affected socially and psychologically by the SARS outbreak. This strategy aimed to conduct public education sessions about the disease and raise awareness of its effects on the Chinese and Asian people. Special phone hotlines were created and manned by social workers, as well as volunteers, to aid callers who were afflicted by SARS.⁵⁰ The group even went to lengths to challenge a racist cartoon that was published in a local newspaper column. Letters were written threatening a protest, and contacts were made

provided some stability within the Asian communities when moments were bleak.

Although it has been almost a decade since the first initial outbreak of SARS, there are a variety of lessons to be learned from its effects on society during its heyday. Mainstream media played an active role in generating the adverse atmosphere that established a harmful perspective of the Asian population. If more stringent protocols were implemented to prevent racial stereotyping and subjectivity in their reported news pieces, unbiased information would have been presented.⁵¹ Rather than stirring widespread hysteria, the goal of the media should have been to raise consciousness of these detrimental events that were taking place. Proper word selection and the inability to constantly refer to the ties between the SARS outbreak and the Chinese would have deterred a significant amount of discrimination and harassment of the Chinese and other Asian groups.⁵² Referring to the statements made by a number of respondents within the study, a large concern was the lack of effort put forth by the government and public health authorities to quell the social tension and mass panic over the SARS epidemic and targeted Asian populations.

Throughout the course of its infection of over 8,000 people, the SARS epidemic inflicted more social and psychological



Untitled
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HUMANITY DIVIDED: SOCIAL DICHOTOMIES IN POST MODERN FICTION

Society's natural gravitation towards "in group"/ "out group" dichotomies poses a serious threat to humankind as it facilitates the creation of hierarchies of domination, fear, and hate. Postmodern authors Kurt Vonnegut, Ursula Le Guinn, and Toni Morrison work to expose the fundamentally destructive nature of such exclusivist attitudes as those expressed by the "good versus evil," "us versus them," and "masculine versus feminine" mindset. They demonstrate that these dichotomies are based upon arbitrary distinctions that ultimately obscure the reality of a shared universal humanity.

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It seems that human nature makes us predisposed towards creating social dichotomies. The “in group” and the “out group,” concepts we become well acquainted with as early as grade school pervade society at large, directing and defining our cultures and identities. In psychology, this is explained by Self-Categorization Theory, which asserts that social identity is based upon available social comparisons, so that the individual is defined “in terms of his or her shared similarities with members of certain social categories in contrast to other social categories.”¹ The theory further contends that by identifying with a group of discernibly similar individuals, people increase their likelihood of being protected against the unknown. This theory helps to explain why, in many situations, people polarize arbitrary traits and treat the resulting groups as meaningful bases for self-identification. Although this is a property apparently ground into our psychology and may at some point have served as a kind of evolutionary survival purpose, in today’s society, our predilection towards creating “in groups” and “out groups” with an “us verses them” mentality manifests itself more as a social-ill than anything else. By this process, we readily dehumanize those who are not members of our group and condemn, rather than celebrate, our differences.

It is this divided and exclusivist attitude of society that many post-modern writers, such as: Kurt Vonnegut, Toni Morrison, and Ursula Le Guin, seek to address and dismantle. To illustrate, Kurt Vonnegut in *Slaughterhouse-Five* blurs the line between allied and enemy forces to call into question the good against evil mentality that we subscribe to during warfare. By giving all deaths in his novel the epitaph of, “and so it goes,” Vonnegut depicts a common human equity. In death, it doesn’t matter who shot whom, a life lost is a life lost, regardless of the side on which it once stood. In *Paradise*, Morrison

focuses on the racial insularity of one town to reveal that racial dichotomy is an artificial construct, exploited by those in power at the detriment of society as a whole. The drive for purity in the town, Ruby, ultimately results in the deaths of several defenseless and broken women. Le Guin, however, addresses this issue differently than the preceding authors. In *The Left Hand of Darkness*, she not only calls to light the problems

IN DEATH, IT DOESN’T MATTER WHO SHOT WHOM, A LIFE LOST IS A LIFE LOST, REGARDLESS OF THE SIDE ON WHICH IT FOUGHT.

that arise when we define ourselves by gender, but also offers a solution to this dichotomy through the creation of a world where gender is not recognized and individuals are judged and appraised as people rather than as men or women. Ultimately, Le Guin calls for the dissolution of the fear that characterizes a world ruled by division. Thus these authors challenge and deconstruct our adherence to the social norms that condone a “good verses evil,” “us verses them,” and “masculine verses feminine” polarized world-view. For they show that it is the acceptance of the “in-group”/“out-group” mentality that ultimately hinders our participation in a universal human identity.

1. Kurt Vonnegut’s Disruption of the Wartime “Good verses Evil” dichotomy

The common “us verses them” mentality is particularly prevalent during war,

when national groups are distinguished as allies or enemies. The “us verses them” manifests itself as “good versus evil,” and an underlying preference towards the familiar results in a fear and hatred of the other. In his novel, *Slaughterhouse-Five*, Kurt Vonnegut uses World War II as a lens through which he deconstructs wartime metanarratives that portray such a wholly dichotomous world-view as a patriotic and factually valid method of thought. Rather than pepper his story with fiercely confrontational interactions between idealized Allied forces and demonized Axis forces, Vonnegut turns the conventional war narrative on its head by distinguishing soldiers involved in the fray based on their individual merits and qualities instead of by the prevailing stereotypes and prejudices of his day. By blurring the usually clear line that divides men as agents of battle, Vonnegut highlights the way an artificially constructed enmity, often inseparable from war, confounds our ability to recognize the existence of basic humanity in members of groups deemed dissimilar to our own.

Throughout the novel, Vonnegut strives to demonstrate the possibility for friendship between individuals in opposing armies, a concept he gives legitimacy to by recounting one of his own experiences. The novel opens with Vonnegut, who, revisiting Dresden with a fellow veteran, befriends their German taxi driver, who was also a prisoner during World War II. He writes, “He sent O’Hare a postcard at Christmastime and here is what it said: ‘I wish you and your family also as to your friend Merry Christmas and a happy New Year and I hope we’ll meet again in a world of peace and freedom in the taxi cab if the accident will.’”² This account serves as a poignant start to the novel in that it depicts the meeting of men who, though pitted against one another by the politics of war, were happily able to come together on equal terms of friendship and respect. Understanding that this is a personal experience Vonnegut is choosing to share, the

reader is presented with concrete anecdotal evidence against the validity of engaging in dichotomous thought. If, as made evident by the blossoming friendship of these three men, there exists no basic or insurmountable difference between Germans and Americans, how can one justifiably vilify the entirety of one army while indiscriminately glorifying the whole of the other? By focusing on this personal interaction, Vonnegut forces the reader to separate the atrocities committed by the Nazis from the identities of individuals who happened to be German. Thus, it follows that an American belief in some kind of fundamental German depravity has to be a construct of our own design, rooted, perhaps, in a need to strengthen our own group identities at the detriment of our enemies' humanity. By opening the novel with this scene, Vonnegut begins his demolition of the typical war narrative by favoring a narrative that examines the complex nature of war and the men who fight in it.

Vonnegut works to confound the fantasy of the just and powerful Allied soldier by ascribing non-traditional and unexpected qualities to his depiction of American and German soldiers. Part of a subscription to the Self-Categorization Theory entails an idealization of one's "in-group" with an inverse relationship to that of the "out-group." In terms of the World War II, this translates to a perpetuation of a manly, fit, and honorable image of the American soldier, and a murderous, disgusting, and conniving image of the German soldier. It is a polarity easily promoted and maintained during a time when the American people were being bombarded by news of young men dying, slain by enemy troops. Vonnegut, however, complicates this black and white worldview when the protagonist, Billy Pilgrim, is saved by German troops from murder at the hands of a fellow American soldier, Roland Weary, a soldier described as "stupid and fat and mean."³ Weary, infuriated by the defection of two men from their four man squad, is taken over by an

inordinate rage that would have ended in Billy's death had five surveying German soldiers not appeared. Weary's actions, along with his deplorable physique and demeanor, deteriorate the prevailing idyllic representation of the American soldier. By acting with such violence and indiscretion, Weary reflects poorly on his group as a whole, thus challenging the credibility of the perceived group norms. When the enemy acts as a force of good, in his case saving Billy's life, and the ally is engaged in murderous activity, the usual perception of "good verses evil" is disrupted. This complication of ideology is exacerbated by the safety and evenhandedness the enemy troops represent to Billy in comparison with Weary.

Previously clear demarcation lines are further blurred by Vonnegut's description of one of the helpful German soldiers. He is a young man, described as having "the face of a blond angel;" Vonnegut writes of the scene, "Billy was helped to his feet by the lovely boy, by the heavenly androgyne."⁴ Thus, this representation of the German army is one of ambiguous sexual designation. It is in direct contrast with the prevailing image of Germans as cold and dangerous men. Instead, Billy is rescued by an individual who is stripped of any of the defining manly qualities that would make him threatening. The presence of the boy's androgyny requires the reader to accept a level of ambiguity in Vonnegut's universe. As this boy blurs the lines of the accepted male/female dichotomy, so too does he expose the faults in the ally/enemy divide. If the men who are supposed to be part of the safe group act homicidally and the men who are expected to pose a threat act without aggression, the established dichotomy is clearly groundless. This exchange calls for a revaluation of the means by which we appraise characters as they are introduced. As the scene discredits the use of dichotomous thought, the reader is prompted to acknowledge the value of recognizing new characters as individuals with qualities and

merits outside their identities as German or American soldiers. In doing so, Vonnegut brings humanity back to the dehumanized enemy and thus breaks apart the foundation of the "us verses them" mindset.

Vonnegut expands on this concept throughout the novel, often depicting the meeting of opposing sides as that of equally war-weary human beings. When Billy is marched into Dresden as a prisoner,

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the guards assigned to his group are an ill equipped crew of soldiers. Vonnegut writes of the unfit Dresdeners: "They were expected to earn obedience and respect from tall, cocky, murderous American infantryman who had just come from all the killing at the front... their terror evaporated. There was nothing to be afraid of. Here were more crippled human beings, more fools like themselves." Vonnegut parallels the German soldiers to the American prisoners of war; he portrays the two groups of men as more alike than different. The German men enter the interaction believing that they will be engaging with a terrible scourge, but are met instead by people with whom they can

closely identify. Therefore, it stands to show that soldiers battle an enemy that is not, as the media portrays, inherently evil or different. Rather, they fight and kill individuals very much like themselves. War is fought with an “us versus them” mentality, when in reality it is a battle between people, human beings fighting one another as a part of a national group. It becomes easy to engage in the “good versus evil” mentality when the humanity of the opposite side is not seen. Vonnegut places opposing sides vis-à-vis so it becomes impossible to ignore the basic hu-

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man sameness that exists across political lines.

Vonnegut does not shy away from illustrating the atrocities committed by both sides of the war, discussing at times the Nazi death camps and, extensively, the Dresden firebombing. At the beginning of his novel a colleague outlines some of the Nazi’s war crimes for him. This brief nod to the horrendously destructive force that was the Nazi celebration of group purity demonstrates the deplorable extremes that the “us versus them” can cause, a theme that will be further explored in Morrison’s novel. However, he also urges his readers to consider battle on

a smaller, more human level where the impact of the individual can be observed. The stark lines drawn in war are easily blurred when soldiers begin to see one another for who they actually are instead of who they are supposed to be. It is this recognition of a shared humanity that works to deconstruct the metanarrative of dichotomous thought.

2. Toni Morrison’s Critique of the “Us versus Them” Mentality of Group Purity

For many, purity is an ideal to strive for in order to obtain a special sense of security. Purity, by definition, denotes a safety from the degradation and contamination of that which one holds dear or sacred. Within a community of the pure a shared history, ethnicity, and value system is celebrated, bolstered by the protection of exclusivity and unity. However, for those on the outside, those deemed tainted or diluted, deviations from the accepted norm are alienating or worse, damning. Self-Categorization Theory helps explain the creation of particularly insular societies. Purity, and ultimately social insularity, is the means by which societies maintain the safety of the “us versus them” dichotomy. Skin color has historically been a marker of purity, usually in the sense of white purity at the expense and hurt of black communities. Toni Morrison’s novel, *Paradise*, turns this white standard on its head by crafting the tale of Ruby, a homogenous community where black purity reigns supreme. She uses Ruby as a lens through which she comments on the costs insularity exacts on those who maintain it. In doing so, Morrison deconstructs the metanarrative followed by many groups in America that place racial and religious purity on high. Morrison reveals that though the racial dichotomy and drive towards societal purity may be facilitated to protect against historical hurt and the degradation of group values, it is ultimately a destructive force that leads to the rejection and dehumanization of “out group” individuals.

Morrison’s novel explores the use of in-

sularity as a salve for historical wounding but also highlights the inherently hypocritical nature of this technique. *Paradise* centers around Ruby, a town built exclusively for and by the entirely black community that founded it. Located far from any nearby town, Ruby revels in its isolation. “Unique and isolated, [this] was a town justifiably pleased with itself... From the beginning its people were free and protected.”⁵ As a self-regulated and self-protected populace, the people of Ruby enjoy a level of sovereignty denied to them by the white and light skinned black people they encountered while searching for a home some eighty years earlier. Therefore, Ruby becomes for them a refuge from those who viewed their dark skin as low or impure. However, rather than create a haven of openness to counter the prejudice with which they were treated, they, mirroring the behavior shown to them, create a community characterized by its exclusivity and racial intolerance. Importantly, “they saw a new separation: light-skinned against black”⁶ and this becomes an unspoken law by which Ruby is ruled, a triumph over those that turned them away before. Thus their purity acts as a shield for them, protecting them against the possible hurt to which they might be re-exposed.

The protective purity of Ruby also enables its people to reinvent their world’s social order, granting them lasting power they never before experienced. Pat, one of the sole light-skinned individuals in Ruby, ascribes to the rest of the townspeople the term “8-Rock,” indicating that they have dark black skin, untainted by white blood. She writes that they are, “blue-black people, tall and graceful, whose clear, wide eyes gave no sign of what they really felt about those who weren’t 8-rock like them.”⁷ The racial purity signified by these people’s skin color grants them a level of superiority classically enjoyed by whites in America. Morrison thus inverts the usual standard, elevating those with pure black blood and lowering those tainted with whiteness. This inversion

continues into Ruby's Christmas show; children dress up as the light-skinned members of the towns that turned Ruby's forefathers away. Morrison writes, "four figures... in two big suits stand at a table, counting giant dollar bills. The face of each one is hidden by a yellow and white mask featuring gleaming eyes and snarling lips, red as a fresh wound."⁸ This parodies the black face of southern minstrel shows, a major source of historical hurt for the American black community. Ruby's general racial purity allows for them to construct a world where white, instead of black, skin is mocked and degraded without opposition. For the people of Ruby, a more satisfactory social order has been created and imposed than the one they lived under in the outside world.

Using the character, Patricia Cato, Morrison draws attention to the negative impact Ruby's insularity and purity has on those who deviate from the accepted norm. Pat comes to believe that her light skinned mother, Delia, was quietly hated by the 8-rocks during her life. She writes, "They hate us because [Delia] looked like a cracker and was bound to have cracker-looking children like me"⁹ and goes on to say "... they despised Daddy for marrying a wife of sunlight skin, a wife of racial tampering."¹⁰ In this way, Pat highlights that the crux of the problem lies with the idea of "racial tampering." This implies something unnatural, artificial, or impure about the mixing of black and white skin, therefore giving Ruby license to disdain those who are the product of it. For a people with whom pain is directly linked to light skin, whiteness is explicitly linked with suffering and injustice. Black racial purity is their means in combating the evilness associated with the white, even at a cost to some of their own. For example Menus, one of the local 8-rock boys, brings a beautiful light-skinned woman home to marry, but is forced by his family to give her up. Throughout the novel, Menus is characterized by his alcoholism, a byproduct, Pat says, of this terrible blow

to his heart. Menus' future and happiness are thus sacrificed for the preservation of purity. This is reminiscent of American laws that forbid interracial marriage; again Morrison inverts usual expectations. This shows

they were just some "lost folks" prompting him, Steward, to query, "lost folks or lost whites?"¹² His refusal to recognize a family of whites as people mirrors the white mother's refusal to make a responsible

THOUGH THE RACIAL DICHOTOMOY AND DRIVE TOWARD PURITY MAY BE FACILITATED TO PROTECT AGAINST HISTORICAL HURT AND DEGREDDATION OF GROUP VALUES, IT IS ULTIMATELY A DESTRUCTIVE FORCE THAT LEADS TO THE REJECTION AND DEHUMANIZATION OF "OUT GROUP" INDIVIDUALS.

that although the people of Ruby created the town with the intention of escaping the racism and prejudice that unfairly damned them before, they have in turn created a new racism and prejudice that serves the interests of a ruling class. Ruby thrives on its "us verses them" mentality, with the "them" being anyone not exactly like the "us." Morrison shows that the drive for purity, whatever the skin color, is inseparable from a fundamental capacity for intolerance.

Morrison expands on this idea throughout the novel, illustrating that the "white verses black" mindset can only bring pain and misfortune to those who subscribe to it. In a small but significant scene, a white family drives into town looking to get back onto the highway. The father comes into Anna Flood's general store asking for directions and cough syrup for his sick baby. Although there is a snowstorm approaching and her child is sick, the mother chooses to "stay put"¹¹ in the car rather than wait the blizzard out in the colored town. Anna later explains to one of the town leaders that

choice for her child at the risk of dealing with blacks. This mutual unwillingness to break insularity and recognize a shared humanity across color lines has disastrous results for the family. Two years later, they are found dead in their car in a cornfield just a few miles from town. Here, a choice for racial isolation is literally deadly.

With the drive for purity comes a drive to purge that which threatens the status quo in terms of both racial and sexual deviation. For the older citizens of Ruby, their town of the pure should remain as such unless acted on by some kind of outside contamination. Therefore, when relations within Ruby begin to degrade with the passing of time a scapegoat is found to take responsibility for the damage. This takes the form of the unconventional women who live at the convent, an old mansion that lies a few miles away from town. To each other, they are profoundly broken women, seeking one another for the sake of mutual healing. But, to the town, they are a sexual, abnormal, and disrespectful threat to a hard preserved pu-

rity of race, history, and value. The women's sexual deviance threatens the control Ruby's men have over their town's purity. By controlling their women, the men may ensure the perpetuation of their pure lines. When faced with a new generation of back talking and "slack" children, the impurity of the convent women's sexuality seems a direct influence. They say, "These here sluts out there by themselves never step foot in a church... They don't need men and they don't need God."¹³ By connecting the women's sexuality to disrespect for God, the men seize back the control female freedom takes from them and grant themselves divine justification. So, like in the case of the insular white family, a desire for purity leads to death. The men of Ruby take up arms against the defenseless, tainted women of the convent and slaughter them so that "nothing inside or out rots the one all-black town worth the pain."¹⁴ In the opening lines of the novel, the white girl is shot first, thus extinguishing the threat of Ruby's racial and sexual contamination. Where purity is held as all-important, anything that is representative of "the other" is purged out of necessity. Where insularity is cherished, a human life is worth only as much as it contributes to the status quo.

3. Ursula LeGuin's Deconstruction of and Alternative to the "Masculine versus Feminine" Sexual Dichotomy

One of the most basic dichotomies we subscribe to and identify ourselves by is gender. In contrast with the artificial enmity of war or the divisive nature of racism, this sexual issue is one firmly engrained in our physiology and is thus most difficult to escape or ignore. Gender is a dichotomy that is classically treated as a visual, physical, and psychological fact. A fact that even now, in the 21st century, as we begin to explore and recognize the fallibility of this assumption, we still use to conduct our social lives. Ursula Le Guin's novel, *The Left Hand of Darkness*, deconstructs our understanding of gender identity to challenge the va-

lidity of engaging in the "masculine versus feminine" dichotomy. Unlike Vonnegut and Morrison, Le Guin does not only address the problem of social division but also offers up an alternative. She constructs the world of Gethen, or "Winter", where, save for a week each month of sexual activity, every individual lives in a continuous state of androgyny. Le Guin uses the interaction between the Gethenians and the visiting bisexual Ekumen to assess and challenge the role sexuality plays in our self-identification and to celebrate the human potential that exists in a world populated by individuals identified as people as opposed to men and women.

Le Guin's creation of an androgynous world challenges our investment in the male-female dichotomy. The reader's initial reaction to this world is one of discomfort or reversion. To us, the idea of an individual possessing both male and female traits is abnormal and foreign. However, in a world where androgyny is the norm it is our bisexual physiology that is the ab-

WHERE INSULARITY IS CHERISHED, A HUMAN LIFE IS WORTH ONLY AS MUCH AS IT CONTRIBUTES TO THE STATUS QUO.

normality. Genly Ai's permanent engagement in male sexuality is seen as a kind of handicap. The Karhidish king, Argaven, refers to Genly's people, our people, as a "society of perverts" going so far as to say he doesn't see "why human beings here on earth [Gethen] should want or tolerate

any dealings with creatures so monstrously different."¹⁵ The king's attitude inverts our own and raises uncomfortable questions about our understanding of "normal" sexual and gender roles. If our bisexuality can be dismissed and reviled in one world, what gives it authority in our own? Le Guin blurs the lines that we use to understand gender, asserting that it is a more complicated issue than we may be inclined to see.

Le Guin advances this inquiry into our understanding of the male/female dichotomy by rejecting our natural inclination toward using gender as a means of conducting ourselves socially. In Gethen, gender in the way we understand it is absent for the majority of an individual's life. Therefore when Gethenian people interact it is as two human beings coming together rather than two men, two women, or a man and a woman. So, the way one treats another person must be grounded in that person's specific merit or character rather than in social norms that dictate gender relations. For example, on Gethen a man cannot be condescending to a woman based on prevailing attitudes of female inferiority or delicacy. What's more, our expectations of normative gender behavior hold little to no value. A researcher of the planet writes:

"When you meet a Gethenian you cannot and must not do what a bisexual usually does, which is to cast him in the role of Man or Woman, while adopting towards him a corresponding role dependent on your expectations of the patterned or possible interactions between persons of the same or opposite sex. Our entire pattern of social interaction is nonexistent here."¹⁶

When Genly Ai, the first envoy sent by the Ekumen to establish contact with Gethen, a man from a bisexual planet like our own, interacts with Gethenians his gendered understanding of social interactions inhibits him. He says, "I was still far from being able to see the people of the planet through

their own eyes... my efforts took the form of self-consciously seeing a Gethenian first as a man, then as a woman, forcing him into those categories so irrelevant to his nature and so essential to my own."¹⁷ This handicap in understanding another human being on individual terms asserts the inadequacy of using gender as an indicator of social interaction at all. If our adherence to gender as a valid dichotomy confounds our efforts to relate to one another as human beings, evidently Le Guin proves that it is a flawed means of interaction.

Further frustrating our investment in gender as a social force, Le Guin, from the perspective of her fictive outside researcher, directly connects the existence of an accepted gender dichotomy to the general human predilection towards dualistic thinking. In Gethen the polarity of thought that has been the major of focus of this paper is largely lessened due to the absence of gender. The researcher asserts that there is, "no division of humanity into strong and weak halves, protective/protected, dominant/submissive, owner/chattel, active/passive."¹⁸ These stereotypically male and female traits that usually divide our society fade away without defined gender roles. This is not to say that Le Guin removes "in groups" and "out groups" from her work, there is the obvious example of the Karhide/Orgoreyn feud, but she rather asserts that our tendency towards thinking in this manner is lessened in a unisexual society. The tension between Karhide and Orgoreyn is far less heated and bloody than say the violence between the Germans and Americans described in Vonnegut's novel. This suggests then, that our subscription to the male-female dichotomy conditions us towards a polarity of thought in the rest of our interactions. If we could relinquish our adherence to this particular dichotomy then perhaps other social dichotomies would fade as well.

Unfortunately, despite the obvious shortcomings of gendered thinking, Le Guin demonstrates that it is a dichotomy in

which we are firmly invested. She uses the researcher of Gethen to expand on this matter. She writes, "The First Mobile, if on is sent, must be warned that unless he is very self-assured, or senile, his pride will suffer. A man wants his virility regarded, a woman wants her femininity appreciated... On Winter they will not exist. One is respected

we have to see past normative gender roles. Throughout the novel, the reader watches Genly transform from a man among hermaphrodites to a person among people. The reader, along with Genly, must relinquish his or her basic repulsion in order to experience his eventual shift towards love and respect. By the end of the novel, when

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and judged only as a human being. It is an appalling experience."¹⁹ On the surface it seems ironic that it is unsettling to be seen simply as a person rather than be defined by sexuality. However, this highlights the level to which our sexuality is engrained in our sense of self, that before we see ourselves as humans, we first see ourselves as men or women. Being thrust into a situation where female and male attributes hold no significance, our self worth is called into question, in so far as it is tied to those qualities. Thus, it follows that perhaps our belief in sexual and gender significance is a hindrance to our personal development. It is a shortcoming imposed on us by a world that is convinced that qualities like masculinity and femininity are more important than the qualities that are fundamental to being a good human.


Ultimately, Genly Ai is profoundly changed by his time spent with the androgynous and provides a model for the potential

Ekumen delegates arrive on Gethen, Genly is so immersed in the way of the Gethenians that the sexual differences of the Ekumenical people, those physically like him, seem strange and wrong to him. It is not until he is back with his Karhidish physician that he feels comfortable. He says, "His quiet voice and his face, a young, serious face, not a man's face and not a woman's face, these were a relief to me."²⁰ By this point, Genly has so removed himself from a culture in which sexual differences are an intrinsically important aspect of an individual that he becomes able to appreciate those around him primarily based on their qualities as human beings. Le Guin is thus challenging the importance of the cultural distinctions that the reader takes as given. If, like Genly, we were able to overcome social patterns that emphasize gender specifications, we might be able to eliminate the negative behaviors that come with those distinctions.

Genly Ai's eventual recognition of his hesitancy to adjust to Gethen's androgyny insightfully exposes the crux of mankind's larger issue with its unwillingness to break from most established group dichotomies and serves as an alternative to our "us verses them" mentality. When trekking through the icy wilderness with Estraven, Genly finally understands his illogical distrust of his companion. Throughout the novel, Estraven has been the only Gethenian to treat Genly as a person as opposed to a sexual freak. In doing so he has demanded a shared respect. Genly realizes, "I had not been willing to give it. I had been afraid to give it. I had not wanted to give my trust, my friendship to man who was a woman, a woman who was a man."²¹ This speaks to many people's intolerance towards the gay and transgender community and people's general difficulty in breaking "in group" and "out group" dynamics. Genly's fear is what keeps him from seeing past his gender expectations. When he gives up his fear, he and Estraven become powerfully connected. Le Guin thus demonstrates that it is this fear, the fear of the "other," which traps us in our dualistic thinking. When we engage in dichotomies of thought that which does not fit or that which threatens the status quo is frightening and thus rejected. So, Le Guin offers up an alternative to this fear. Through his respect, Genly comes to love Estraven as a friend. He says, "it was from the difference between us, not from the affinities and likenesses, but from the difference, that that love came: and it was itself the bridge, the only bridge, across what divided us."²² Doing what Vonnegut and Morrison did not, Le Guin presents a solution to the problem of social dichotomy; she asks her readers to surrender their fear and engage in a respect of all things human, in spite and because of our differences.

In a world that does not place sexual orientation on high, gender discrimination cannot exist and the social ills associated with narrow gender roles may be

erased. This novel speaks for a generation that is told 'real boys don't cry and good girls look like Barbie.' It is especially important now as the rights of those who do not fit into society's expected gender and sexual roles come to the forefront. If we can shift in the way Genly does, our understanding of humanity may be profoundly altered. This novel teaches that we cannot and should not define ourselves and others by limited gender definitions. Le Guin celebrates humanity in and of itself, free of fear and disrespect. If we can do this too, we may be able to live in a world of people instead of a world of men and women.

These three authors thus challenge our adherence to social dichotomies. By exposing the failures, dangers, and shortcomings of engaging in the "good verses evil," "us verses them," and "masculine verses feminine" mentality, Vonnegut, Morrison, and Le Guin encourage a world where the recognition of humanity, above all, is paramount. Whether this is obtainable, as it requires a level of fundamental respect for that which we do not understand or are afraid, has yet to be seen. However, these authors seem to look forward to a day where these dichotomies slip away and we as a people are united by the diversity that makes us all human. 

ARTWORK



Cambodian Monk
Ariel Cohen



DRIP

Mike Amidon

Drip is a photograph that I took while searching for possible inspiration for future paintings. I was drawn to the simple elegance of the subjects and the harmony of their colors. The overcast day saturated the colors of typically dull materials and created contrast between their textures.

HEFT, CLUTCH, DESCEND

Rachel Mayer

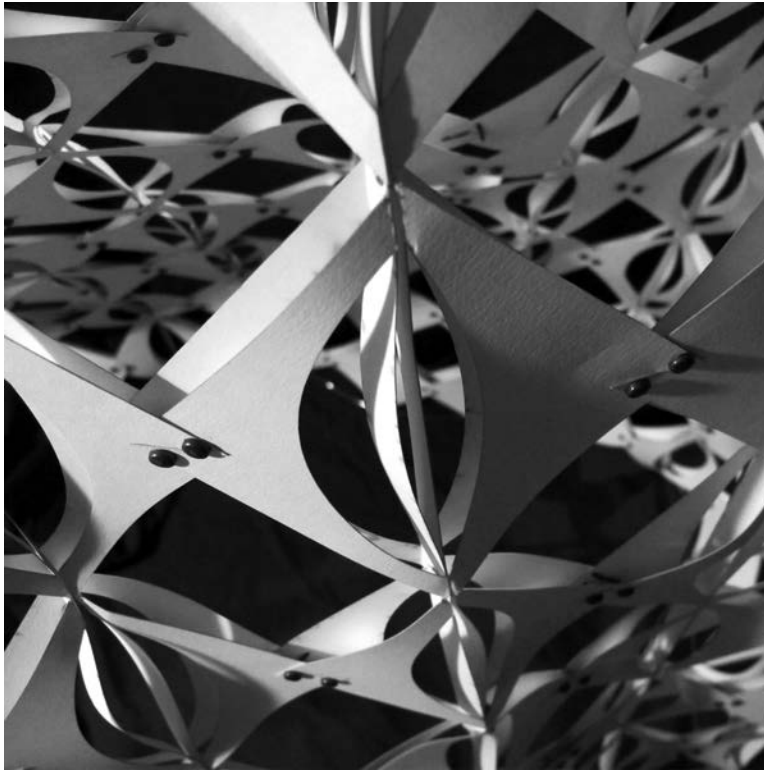
This is the first piece I ever made out of wood. My assignment was to design a non-representational object out of wood using the words: heft, clutch, and descend. Each piece comes apart and was sculpted individually using multiple hand chisels and sanders. This is one of my favorite creations to date because it is playful, quirky, and somewhat unexpected.



FLOWER'D
Leslie Lockyer

*This photo was taken through the
process of scanning. The intention
was to make a visually pleasing
composition utilizing various
parts of flowers.*





WORDS & SENTENCES

Chrissie Cornacchia

Words & Sentences was a project for Architectural Design I with Professor Hyun-Tae Jung. The piece is made of bristol paper and metal brads. The goal of this project was to diagram and manipulate the affects of modulation as well as diagram the movement and constraints within an element.



MOTHER
Dominique Brown

This piece explores the topic of femininity and its relation to race and sexuality. My vision was achieved by casting a sculpted clay torso, and tree branches. Twine and shoe polish are incorporated to iterate points of importance.



LULLABY

Kimber- Lee Alston

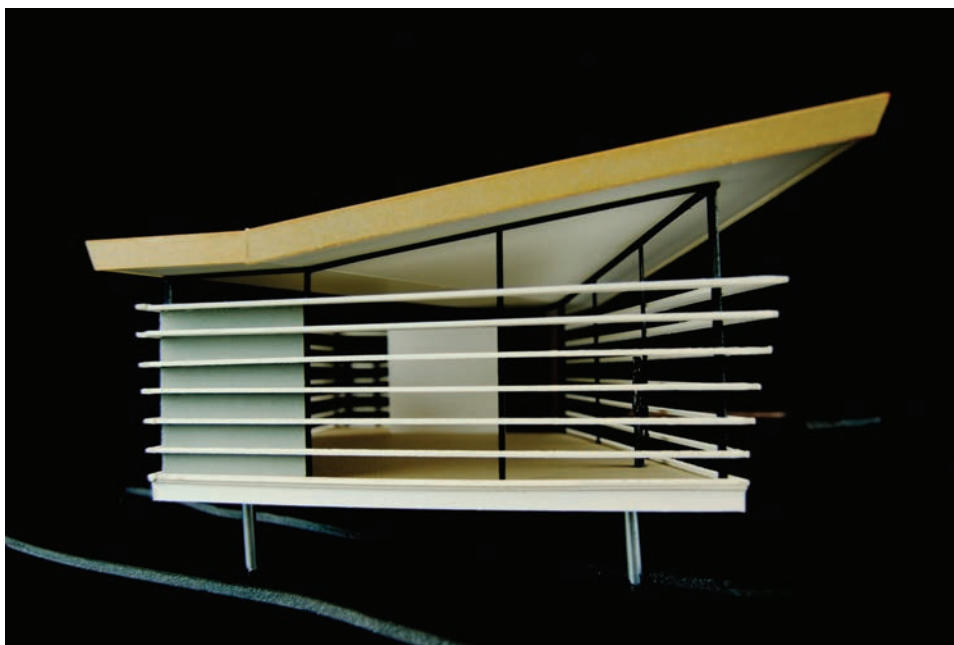
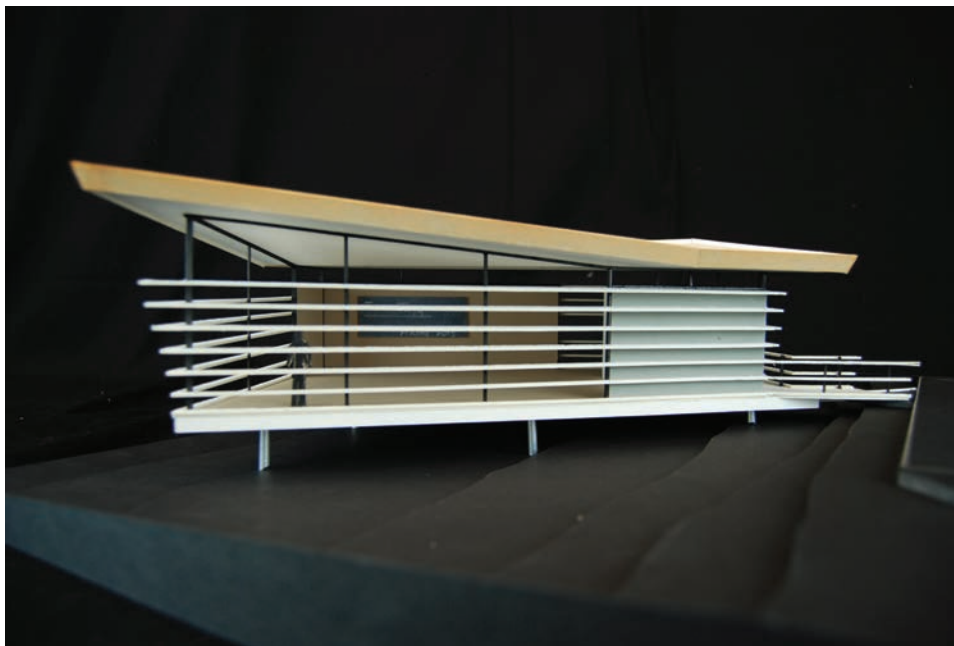
Lullaby is an artist book assignment for Professor Marilyn Jones' Graphic Design II class. The book embodies a quaintly rustic and calming lullaby. Hand drawn illustrations tell an imaginative story of the pisces constellation, while rhythmic and triangular forms allude to a violin lullaby by The Ahn Trio. The vellum and paper pages are bound in hand-sewn and hand-dyed leather.



ONE ROOM SCHOOLHOUSE PROJECT

Justin Tagg

The design for this simple classroom was created for prof. H.T. Jung in Architecture Design Studio 243. The building is to be located on Lehigh's campus just behind Chandler-Ullmann Hall. Instead of attempting to emulate the modes of the surrounding architecture, this project acts in opposition to them. The heaviness of the massive, stone, Victorian Gothic buildings on campus are countered with the lightness expressed by the white, louvered enclosure of the schoolhouse and the clerestory windows create the illusion of a "floating" roof. The model is constructed of museum board and wood.





HANGER 3D CONCEPT MODEL

Logan McGee

*The Hanger is a 3D concept design
for Aesculap Implant Systems created
using 3D software for Integrated
Product Design.*



MONTREAL UKULELE

Bob Mason

This piece was assembled from a Montreal cigar box, a tin can to act as a resonator, a hand-shaped neck fretted with wire scraps and adorned with a metal fleur de lis, tuners from a retired guitar, and eyelets for sounding holes. I was taught the basics of ukulele construction in a high school art class and later learned to play, and build my own ukuleles.



DIPTYCH: BLUE & YELLOW

Aymée Suárez

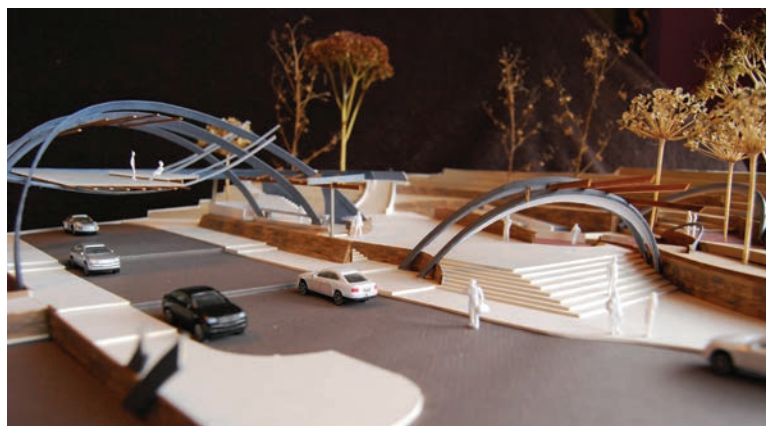
The intentions of this piece were to experiment with free play using the oil paint medium. The piece was created as an independent study work for Professor Boothe's Painting I class.



LEHIGH CAMPUS PLAZA PROJECT

Justin Tagg

This project employs professor Anthony Viscardi's "shadowmapping" method of design where the shadows cast by a simple 3D model are recorded by a 2D tracing throughout a single day, then further articulated by separating positive and negative spaces, and finally reincarnated into a 3D architectural form. The overall design of the plaza is governed by the metaphor of a student's academic path (from rough to refined) and is physically represented by a series of undulating curves that repeatedly dive into the ground and each time emerge in a more refined state. The culmination of the student's refinement bursts out of the ground in the form of a steel arched pedestrian bridge that functions as a café, meeting place, and ropeway docking station. The model is constructed of museum board and wood.





GRAPEVINE

Hilary Hla

This piece was taken for a depth of field assignment in Digital Photography I. It was taken outside Mr. Imagination's "Sculpture Garden" at the top of the Asa Packer Campus.



BREAKFAST & BRUNCH

Mike Amidon

Breakfast & Brunch is a diptych that I made in my first painting class for an assignment teaching us how to paint impasto with oil. While designing the still-lives that I painted, I tried to create a structured composition that was almost architectural in nature. I used a palette knife for the painting, and in developing the technique my intention was to display the analytical nature of impasto while keeping the paint strokes very controlled and deliberate to coordinate with the tightly controlled composition.



UNTITLED

Hannah Han

This oil on wood panel piece was completed in Professor Boothe's Painting 1 class Fall Semester 2012 when we were working on our "figure" paintings. I have never intended for the figure to become warped, but I enjoy that it did. But then again, I feel as if I never had a solid "plan" for it from the beginning in the first place; I just sort of went with whatever happened.

WATER DROPLET
Elizabeth Cornell

Water Droplet was a photograph I took for Professor Anna Chupa's Art 007 Digital Photography class. I used a Canon Rebel DLSR camera and then edited the image in Adobe Photoshop using the split tone technique.





FINGERTRAP LAMP

Rachel Mayer

I constructed this lamp in my Three-Dimensional Design class during the fall semester of 2012. The assignment was to use Yupo paper, which makes up the thin, plastic-like shade of the lamp, in an interlocking pattern to create a functional and appealing "illuminated object." I used various tools and equipment provided by Lehigh's Design Labs, including the laser cutter, in order to create my finished piece.



DANCE AWAY
Maggie Boyle

This piece was an assignment for my Drawing I class last year. The class period was about expression through “painting music,” so the professor put on different types of music and we painted what we heard. The piece is acrylic paint on wood.

WONU

E'lane Lemon

This piece was taken in my apartment as I messed around with makeup to create an edgy look while still having a hopeful emotion. I wanted to see what the model could express and how the meaning of her poses would change with the expression the make-up implied.



TOPOLOGY

Ariel Cohen

In this project for ARCH 143, a topology is created by first placing 33 lines in a 22x22 square using a “scripted” set of design moves. Additional lines are then added to fill the voids and each line is given a specified height value in order to create the surfaces between similar line sets. The model was created by a CNC router with rigid foam and painted white.





KING OF DIAMONDS

Chrissie Cornacchia

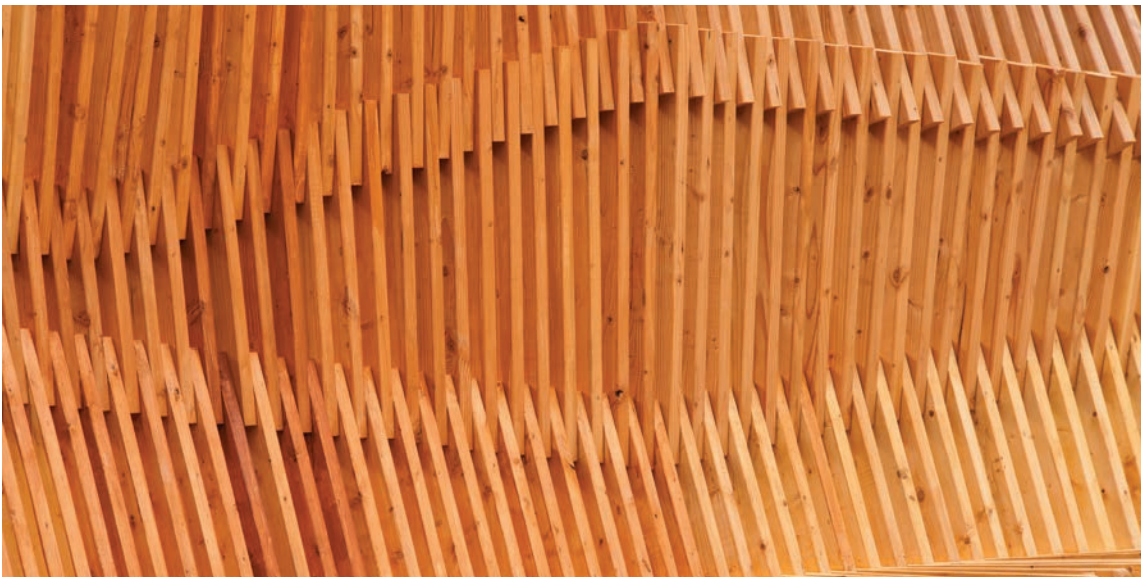
King of Diamonds was a project completed for Two-Dimensional Design. The piece is made of acrylic paint on canvas. The purpose of this piece was to make a playing card influenced by an artist, in this case Wassily Kandinsky. My playing card represents the King of Diamonds.



BENCH

Taylor Brandes & Marina Curac

Lehigh University lacks a prominent display of student work, especially from the Art, Architecture and Design Department. We sought to change this as we applied our classroom training to a full-scale design/build project. This installation explores how a simple, rigid unit can be gradually manipulated to form a sculptural, progressive surface. When completed, the bench became a well-used destination that activated a previously mundane area of campus and celebrated our personal work and the strength of our department.



UNTITLED
Yuquig Ye

*This photograph was shot for Digital
Photography class for a project in
which the students used neutral
density filters to capture water.*



ADDITIONAL ARTIST STATEMENTS

SPLASH

Allison Motola

Splash is a digital photograph taken for Digital Photography 1. The assignment was to capture motion in water.

RUST

Allison Motola

Rust is a digital photograph taken for Digital Photography 1. The photograph was taken for the long depth of field aspect of a depth of field assignment

UNTITLED

Hannah Han

This oil on wood panel piece was completed in Professor Boothe's Painting 1 class in the Fall Semester 2012. It was my first time using the "impasto" technique or "the thick application of paint. At that time I was very satisfied with this piece, but now that feeling is gone. I see it more of a "learning" piece.

PUFF

Leslie Lockyer

This photo exemplifies a short depth of field composition. Showing a somewhat unidentifiable object allowing the focus to be placed upon the texture.

PLACES

Leslie Lockyer

The emphasis of this photo was placed upon the tacks that pinpoint places all over the world map. There are always those that wish to travel and this photo provides that muse.

DRAVO

Jason Wang

I used a Canon EOS 6D DSLR with Tokina 11-16mm F2.8 wide-angle lens for this shot. The lens is not designed for full-frame cameras such as my Canon 6D, so I had to cut the picture in order to get rid of the dark corners. The F/Stop was set to 10 to produce the sharpest image, as well as the star-shaped light.

CAMBODIAN MONK

Ariel Cohen

A candid shot of a monk while visiting ancient Angkor Wat.

PROFILING ILLUMINATION

E'lana Lemon

This piece was taken in my apartment where I wanted to go for a more professional shoot with less make up, but the angles that were created by the lighting on the model's body as well as the lines from the dark apparel make the photograph striking.

DERAILED AND WAITING

E'lana Lemon

This piece was photographed in a series of photos taken on my way to work one day in the city. I wanted to capture the expressions of the people who had to deal with the derailed train. I felt that this piece really captured the feeling of the passengers during the long wait.

NIGHTMARE

Logan McGee

Nightmare is meant to create a subtle sense of fear and uneasiness within a dream-like setting. It was made in Photoshop for DES153 and originally intended to be a book cover.

FRUIT DECAY

Savannah Boylan

Fruit Decay is impasto oil on acrylic from Painting 1 and is a still life study, in which I worked on impasto skills. Fruit decay goes beyond an ordinary still life and reflects freshly eaten food preserved timelessly in a painting. The subject hints to invite the viewer to reach out and eat the fruit presented.

UNTITLED

Jennifer Gottlieb

This photograph was taken for intro to Digital Photography class; the assignment was to take interesting pictures of water.

ABOUT THE CONTRIBUTORS

KIMBER-LEE ALSTON is in the class of 2013, was born and raised in Brooklyn, and studies Theatre and Graphic Design at Lehigh. She is heavily inspired by the galaxy, marine life, music, compelling narratives, and everyday occurrences that have an air of nostalgic magic about them.

MIKE AMIDON is from Syracuse, NY. He is currently a senior studying Architecture and was introduced to painting last fall.

SAVANNAH BOYLAN is a sophomore studying International Relations with a minor in Studio Art. Her background is based in drawing, but she has chosen to concentrate her minor in Painting. She is currently in Painting II this semester developing her gestural techniques to create large-scale abstract works.

MAGGIE BOYLE is a sophomore Finance major who has loved art her whole life. She is involved in many leadership organizations around campus and is a part of the Greek life community. She hopes to extend her passion for art through the Studio Art minor.

TAYLOR BRANDES is a senior Architecture major from South Burlington, Vermont. His project with Marina Curac was completed under the tutelage of Prof. Hyun-Tae Jung and was made possible by a generous grant from Dale S. Strohl '58.

JULIA BRESSLER is a senior and English major with a minor in Creative Writing, and is currently a part of the five-year Education program at Lehigh. After graduating from Lehigh next year, Julia hopes to become an English teacher.

DOMINIQUE BROWN is a junior Product Design major and English minor pursuing a career in Entrepreneurship and Product Design. In addition to her interests in studio art, Dominique developed an intimates line called Rind.

MELISSA CHANANIE is a senior English major, current president of Sigma Tau Delta, English Honor Society at Lehigh, and recipient of the 2012 Williams Prize for Critical Writing by a Junior. After graduation she hopes to use her writing skills to pursue a career in environmental conservationism.

ARIEL COHEN is a senior Architecture major from West Palm Beach, Florida. Travel is one of her main interests and she hopes to continue to do so throughout her graduate studies in Architecture.

CHRISSIE CORNACCHIA is a senior pursuing a major in Architecture and a minor in Sociology. She has enjoyed taking various art classes at Lehigh over the past few years.

ELIZABETH CORNELL is a sophomore in the IDEAS program. She is working towards an integrated degree in Computer Science Engineering and Digital Art.

MARINA CURAC is a senior Architecture major from Korčula, Croatia. Her project with Taylor Brandes was completed under the tutelage of Prof. Hyun-Tae Jung and was made possible by a generous grant from Dale S. Strohl '58.

BRADY DUBIN is a junior at Lehigh University, and is currently studying abroad on a Public Health program in Geneva, Switzerland. She is a Psychology Major with a Minor in Health, Medicine, and Society. Brady is a member of Alpha Phi Sorority and Break the Silence peer education group.

JENNIFER GOTTLIEB is a sophomore Graphic Design major and minor in Entrepreneurship. She has loved art and been taking art classes and creating art since she was 4 years old.

SCOTT GRANT is a first- year student at Lehigh University.

HANNAH HAN is a sophomore from Philadelphia, PA majoring in Architecture and Art. Besides the arts, Hannah enjoys running as well.

BRIAN HANLEY is a senior History major with minors in Sociology and Anthropology. He is currently writing an honors thesis with Professor Jean R. Soderlund.

HILARY HLA is a member of the Class of 2013. She is a Psychology major with minors in Music and Health, Medicine, & Society. Her hobbies include music and photography.

TYLER JOHN is a freshman from Monroe, CT, who came to Lehigh to major in Mechanical Engineering. He pole vaults on the Lehigh Track and Field team.

KEVIN LEE is a senior majoring in Bioengineering and minoring in Health, Medicine, and Society. In addition to taking an active role in undergraduate bioinformatics research, he is involved in a variety of campus organizations, such as the Phi Sigma Kappa national fraternity, International Society of Pharmaceutical Engineers, and Asian Cultural Society.

E'LANA LEMON is a double major in English and Art as well as a thrower for the Lehigh track and Field team. She recently took a professional step in photography and had her work exhibited at the Banana Factory for the Invision Photography contest and was a finalist/published photographer in the 2013 national Nikon photography competition for Photographer's Forum Magazine.

LESLIE LOCKYER is currently a freshman at Lehigh University majoring in Neuroscience with a minor in Art.

BOB MASON is a second year student with an Earth and Environmental Sciences major and a minor in Environmental Engineering. He has a passion for adventure, creation, and learning, and plans to have a career in which he can pursue these passions.

RACHEL MAYER is a sophomore in the IDEAS Program (Integrated Degree in Engineering and Arts and Sciences) concentrating in Product Design and Industrial Engineering. She is currently the Alumnae Relations Coordinator for her sorority, Alpha Gamma Delta, and an active member in Colleges Against Cancer and the Society of Women Engineers.

LOGAN J. MCGEE is currently a senior level student and will be graduating in May 2013 with a B.A. in Design, concentrating on Graphic and Product Design, as well as a minor in Engineering. He appreciates art's influence on design while understanding the limitations of the physical world.

ALLISON MOTOLA is a Junior at Lehigh and is from Chappaqua, New York. She is double majoring in Graphic Design and Photography, and minoring in Entrepreneurship. She has been studying Photography since the age of 13 and has developed a great passion for it.

DANICA PALACIO is a junior at Lehigh University, pursuing a dual-degree in Biochemistry and Philosophy. She is also a member of the frisbee team, a brother of Phi Sigma Pi honors society, and a frequent runner of Lehigh's hills. When she is not asking or pondering questions, she plays the ukulele and supports the musical culture of Bethlehem.

BRITTANY PARTAIN was born in Denver, Colorado, and currently lives in Alexandria, Louisiana. She is enrolled in the College of Engineering at Lehigh, majoring in Biomedical Engineering.

STEPHANIE RIKER is a senior at Lehigh University and will be graduating in May as a French and Art History (with a concentration in Architectural History) double major. She lives in southern Vermont.

AYMÉE SUÁREZ is a graduating senior, majoring in Psychology. Aymée is also a member of the Lehigh Rowing team.

JUSTIN TAGG returned to college in 2010 after spending more than ten years as a mason and carpenter in the Greater Lehigh Valley Region. He is now pursuing an Architecture degree at Lehigh University, realizing a dream that began in grade school. Justin believes that the field of architecture will enable him to attain the broader goal of positively affecting his community in the most significant way.

JASON WANG is a freshman. He takes mostly architecture photographs and appreciates all types of photography except high saturation pictures and gaudy self-portraits.

YUQING YE is from Beijing, China. She is a freshman majoring in Architecture.

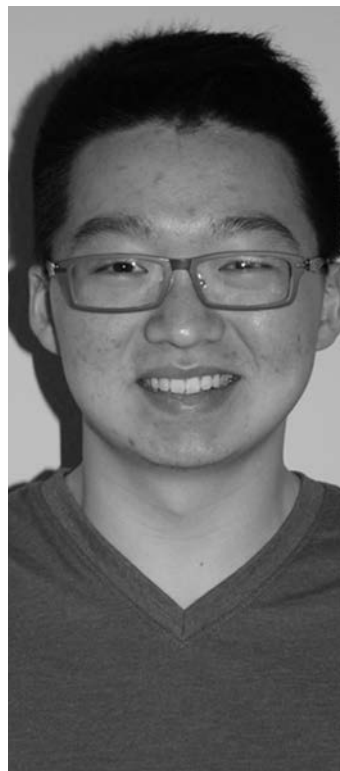
ABOUT THE STAFF



EDITOR IN CHIEF

ELIZABETH
PHILLIPS

is a sophomore double majoring in Graphic Design and English with a love for everything creative. She is a staff writer for the Brown & White, won a Williams Prize for English last year, and is the 2012-2013 recipient of the Robert W. Blake Memorial Scholarship.



MARKETING EDITOR

MICHAEL
GUO

is a sophomore double majoring in BIS and Marketing. By day, he's your average student, but by night, he doesn't have class. He enjoys gymnastics, ultimate, weightlifting, hating on carbs, playing Super Smash Brothers Melee, and corgis.



DESIGN EDITOR

SARAH
CARTER

is a senior at Lehigh University, majoring in Architecture. She has a true passion for anything design related and plans to pursue this passion in her future career.



STAFF EDITOR

VINCENT
BEHE

is a freshman at Lehigh double majoring in Chinese and History. He enjoys writing, reading, debating, playing the bass guitar, singing, procrastinating, and making ridiculously long sentences listing his hobbies. In high school, he worked on the staff of his yearbook, and is happy to be back in his element with the Lehigh Review!



STAFF EDITOR

SUNNY
HUANG

is a first-year Eckardt Scholar double majoring in Sociology/Anthropology and Biology, and minoring in Business. Although she has plans for a future career in sociology or education, she believes that publication and research are essential to a progressive society.



STAFF EDITOR

EMILY
LAN

is currently a sophomore pursuing a dual degree in Accounting and Journalism. She loves the idea of broadening her outlook on life and plans to do so by travelling in the future.



STAFF EDITOR

JULIANNE
PEREZ

is a senior at Lehigh University, majoring in English and minoring in Business, and is very passionate about writing and editing. As Treasurer of Lehigh's English Honor Society, and Staff Editor of the Lehigh Review, Julianne encourages the promotion of scholarship and supports student involvement in the academic community.

OVERCOMING LIMITS

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FULL IMAGES
OF ARTWORK
THAT WERE NOT
DISPLAYED IN THEIR
ENTIRETY

